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## LITERATURE.

*The United States: an Outline of Political History (1492-1871).* By Goldwin Smith. (Macmillans.)

THERE is no country, after their own, with whose history Englishmen ought to be better acquainted than with that of the greatest settlement of the race to which they belong; and yet it is to be feared that large portions of the subject are less known among us than they should be. Most have some idea of the American War of Independence, and are familiar with the names of its chief worthies; but of the subsequent history down to the Civil War their notions are decidedly vague. Even the second war with England seems to be half forgotten on this side; and the internal political struggles of the United States during the period, full of interest and instruction as they are, remain to the majority an unexplored field. The history of European nations, far more alien in race and speech, is more familiar to many than the annals of their own kinsfolk. To imitate a well-known passage of Macaulay, we may say that every fairly well-informed Englishman knows who was the "Citizen King," who perpetrated the *coup d'état*, and who was the German organiser of victory; but comparatively few could tell who won the battle of Plattsburg, what President attacked the national bank, whether Van Buren was a Whig or a Democrat, or what these names meant on the other side of the Atlantic.

There have been very few English works of value treating of modern American history. The admirable and exhaustive treatise of Mr. Bryce on *The Commonwealth of the United States* is only incidentally historical in its nature. Very few in this country know anything of the immense literature, which has grown up of recent years in America, dealing with the history of the present century both as a whole, and in portions, and treating of the lives of nearly every prominent public man. Many of the most important and valuable of these works are not to be found in any ordinary library; there are some of which even the British Museum does not contain a copy. It is therefore a cause for congratulation that one so eminently well qualified for the task as Mr. Goldwin Smith has in this little volume essayed to give to English readers some of the fruits of his vast knowledge. We should, indeed, have welcomed a much more detailed history from his pen. Though comprising a great number of facts in a brief space, these pages are as far as possible from constituting a mere dry skeleton. On

the contrary, they are always interesting, and often lively and graphic in the extreme.

Mr. Goldwin Smith begins with a sketch of the colonial periods, and passes on in his second chapter to the War of Independence. As all who have any acquaintance with the author's often-expressed views on the relation of colonies to the parent state will expect, it is not his belief that the separation could have been avoided, or that its avoidance would have been desirable, even if possible. Still, he thinks that the parting might have taken place peaceably, and without any loss of friendship on either side; and he fills more than a page of eloquent rhetoric with maledictions on all whom he considers responsible for the unhappy issue of affairs. There is only space to quote the opening sentence:

"Woe, we must say, to them by whom the offence came and through whose immediate agency, culpable in itself, the two great families of our race were made, and to a deplorable extent have continued, enemies instead of being friends, brethren, and fellow-workers in the advancement of their common civilisation."

Our author's opinions on the men of the Revolution and their exploits will not on all points be pleasing to Americans, since he follows Mr. Lecky in adopting a somewhat depreciating tone. "The action and, with one grand exception, the actors were less than heroic." This verdict, though it may offend some natural feelings, is probably just in the main; but Mr. Goldwin Smith is certainly too hard on some of the English friends of the Americans, especially on Fox, whom he calls "a debauchee in politics as in private life," and charges with "reckless violence and revolting displays of sympathy with the Americans, even when they had France for an ally," and "unpatriotic behaviour." This language appears to imply that, however much a statesman may disapprove of a war in which his country is engaged, patriotism requires him to express no condemnation—a doctrine which agrees neither with other parts of Mr. Goldwin Smith's book (as, e.g., where he is treating of the Mexican War), nor with his own practice on more than one occasion in our recent history.

Mr. Goldwin Smith gives an excellent sketch of the formation of the federal constitution, and of the gradual rise of distinct parties on the question of strict or loose construction. There is little to criticise in his narrative till we come to the unhappy war of 1812, where he seems disposed to throw the greater part of the blame on the Americanside. This hardly seems a fair judgment. Certainly, the intolerable outrages on the commerce of the United States, which England had systematically inflicted for years before the outbreak of hostilities, would have led to war much sooner with any civilised nation nowadays. It is true that France was, to the extent of her power, as guilty as England in this respect; but this does not make the conduct of the latter any better. The Americans had further a special cause of complaint against Great Britain in the abominable practice of impressment. Mr. Goldwin Smith decidedly underrates the extent of this grievance, in describing it as being merely "the im-

pressment of British seamen found on board American vessels." This in itself was a sufficiently outrageous pretension, which no maritime country would now tolerate for a moment; but it was so interpreted by many British naval commanders that they pressed American seamen wholesale, whenever they could not prove to demonstration their birth in the United States, and sometimes when there could be no reasonable doubt of this. It is true that the English claims were not formally surrendered by the Treaty of Ghent. But American writers are justified in calling attention to the fact that no attempt was made to enforce them afterwards; and it is not without reason that they point to the exploits of their navy during the war as helping to explain this tacit surrender.

Mr. Goldwin Smith gives a graphic sketch of the great leaders in the Senate during the second quarter of the present century, certainly the most brilliant period of American parliamentary eloquence. These orators, though they spoke our own tongue, are probably less known to most Englishmen than are many contemporary continental politicians of no higher powers. A few may attach some vague idea to the names of Clay and Webster; but how many have as much as heard the name of one who, evil as his cause was, presents far finer and more striking features in his character than either of these, and who, taking him in all, has few equals among the statesmen of any country for high ability, combined with single-mindedness and steadfastness of purpose—John C. Calhoun, the dauntless and devoted champion of the slave barons of South Carolina? His portrait is well painted by Mr. Goldwin Smith: "Calhoun was a man of Scotch-Irish origin, with the fervent but sombre energy characteristic of that race. By temper he was a political Calvinist, while South Carolina gave him for a creed slavery, of which she was the centre and the soul. As a speaker he impressed, not by anything that appealed to the imagination, but by intense earnestness and logical force. On his face and character there was a shade of sadness, which deepened as his career took a more tragic turn. . . . He was the first statesman who, discarding not only the philosophic condemnation of slavery fashionable among the old republicans of the South, but the apologies of its moderate upholders, proclaimed that slavery was a positive good, that it was the only relation possible between the white and black races, and even that the system of society based on it was the best and alone stable, while the system based on freedom and equality was unstable and anarchic."

In fact, he was a genuine aristocratic republican of the old Roman type; and we may compare him with the younger Cato, the headstrong leader of the doomed oligarchy in its last days. Or, coming nearer home, a striking parallel may be drawn between Calhoun and Fletcher of Saltoun, the fervent Scottish patriot and opponent of the Union of 1707. The latter was, like the former, a man of pure and noble character, strangely attached to a bad and corrupt system of government. A devoted lover of his country, he believed, like his American antitype, that what he called liberty could only rest on a foundation of bondage, and that a necessary step for



the regeneration of Scotland was the enslavement of the greater number of her labouring classes.

If the name of Calhoun is but little known, that of Thomas Hart Benton may be said to be quite unknown in this country to all except the few who have studied American history in detail; and yet he was a party leader of great ability, whose career ought not to be without instruction for any practical politician. Mr. Goldwin Smith thus depicts him, in a passage evidently suggested by the perusal of the excellent *Life* by Mr. Roosevelt in the "American Statesmen" series:

"Benton was for twenty [this should be thirty] years a senator. He was of coarse mould compared with the other three, but of great power, gigantic industry, and possessed of an extensive knowledge of politics, which he sometimes grotesquely displayed; perhaps the first thorough specimen of a politician, with a virtue genuine, but not adamant, and a patriotism which yielded only to the strong exigencies of party, it might be in the sincere belief that the party was the country."

The last part of this criticism may appear not altogether just in its application to Benton's later career. He certainly made a manful stand against the policy of the Democratic party, after it had become completely dominated by the slave-owning interest. He opposed the war with Mexico, the Fugitive Slave Law of 1850, and the attempt to extend slavery over the Territories. His independent conduct lost him his seat in the Senate; but though so largely out of sympathy with the majority of his old party, he did not secede from it with most of the Free Soilers, but continued to the last to support its candidates at presidential elections. This seems rather perplexing conduct; but no one can impute to Benton any want of honesty of purpose. He stands pre-eminent among his contemporaries by his strict code of public morality. Almost alone among them he is entirely free from the suspicion of intriguing to obtain office, a charge from which even the austere Calhoun is not wholly clear. On the contrary, he several times refused high official positions which were offered him; and, while one of the most trusted leaders of his party, he was studious to avoid using his influence either for his own personal profit or for that of any of his connexions. His career certainly shows that every leading American politician must not necessarily be a rogue, as some English writers appear to suppose. All historical students owe a debt of gratitude to Benton for his work, *Thirty Years in the United States Senate*. This is a minute record of the parliamentary and political history of an important epoch by one who was himself a principal actor on the stage; and it is to be wished that we possessed a similar account of service in the English Parliament by any equally prominent party chief.

Mr. Goldwin Smith passes a severe and just condemnation on the Mexican War, which he truly describes as being "as striking an illustration as history can furnish of the quarrel between the wolf and the lamb, and which no American historian of character mentions without pain." There is no doubt that, as between the United

States and Mexico, the war was a shameless aggression on the part of the Slave power which then dominated the government. In the original quarrel, however, between Mexico and Texas, it is not so clear that the Mexicans were entirely in the right. It is hardly an adequate account of the matter to say that

"Houston, an American filibuster, with a body of intrusive Americans, had planted himself in Texas, which belonged to the Republic of Mexico, and when the Mexicans took up arms to put him down and recover their province, had defeated them at the battle of San Jacinto."

As a matter of fact, the American settlers had come into Texas, in the first place, on the invitation of the Mexican Government. No doubt there was much that was reprehensible in their conduct—especially the attempt to introduce slavery, which had been abolished in Mexico; but, on the other hand, it cannot be denied that they had some just causes of complaint against the rulers of the country. Having settled on the understanding that they were to form a self-governing state in a federal commonwealth, they found themselves suddenly subjected to a centralised military despotism, alien in race and speech, and wielded by Santa Anna, an adventurer whose career showed him capable of the most atrocious crimes. It is not surprising that they refused to surrender their arms at the bidding of such a dictator; and their insurrection, whatever may have been its ulterior objects, cannot be pronounced entirely wanton and unprovoked. It must be said, too, that the infamous butcheries perpetrated by Santa Anna at the Alamo and Goliad can hardly fail to turn our feelings against him; and the remembrance of them does something even to lessen our sympathy for the gallant struggle which the Mexicans made against American aggression later on. Those, too, who may be disposed to make the war a subject of reproach to the American people as a whole may be reminded of the strong and high-principled opposition which it encountered throughout the Northern States. Certainly, England has been engaged in many wars equally unjustifiable which have aroused no such resistance.

In his last chapter Mr. Goldwin Smith gives an admirably clear summary of the history of the slavery question, down to its culmination in the Civil War; and sketches rapidly the chief points of interest in that gigantic conflict. He several times notices the analogy, which cannot fail to suggest itself, between the American struggle and the English Civil War of the seventeenth century. Many of the combatants, indeed, were actually the descendants of Cavaliers and Puritans respectively; and between the two periods of strife there is a great resemblance, both in the general principles involved and in many of the particular incidents. The parallel might be drawn in more cases than is done by our author. For instance, among the immediate antecedents of the war in America the decision of the Supreme Court in the Dred-Scott case played a very similar part to the declaration of the English judges in favour of ship-money in the case of Hampden. The indignation which filled

the free North when it was judicially announced that the constitution of the United States, rightly interpreted, carried slavery with it everywhere, and that under it a negro had no rights which a white man was bound to respect, affords no bad idea of the feelings with which all patriotic Englishmen listened to the servile strains in which Charles I.'s tools on the bench magnified the royal prerogative. Mr. Goldwin Smith himself points out the comparison which is obvious between the early stages of the American and English conflicts. "The South had over the North at first the advantage which the Cavaliers had over the Roundheads: the gentry were accustomed to command, and the common people to obey." There was a considerable similarity between the first battle in each war. Bull Run is rightly styled "a confused engagement, the counterpart of Edgehill"; though the former, unlike the latter, did result in a decisive victory. The controversy between President Lincoln and General McClellan suggests another feature of resemblance to an English episode two centuries before. Regarding the purely military aspects of the question, it would be rash for anyone destitute of technical knowledge to pronounce an opinion; as Mr. Goldwin Smith says, "the presumption is against a civilian who meddles with war." When, however, we consider the political differences which embittered the dispute, it seems very natural to compare the position of McClellan and the pro-slavery Northern Democrats with that of Essex, Manchester, and the other Presbyterian generals, whose constant ill-luck led to their removal by the Self-Denying Ordinance. The latter, as Mr. Gardiner says, seemed to be afraid of beating the King too much, and would have preferred, if possible, to come to an arrangement with him, by which the Independents and other fanatics might be put down. If for "the King" we substitute "the South," and for "Independents," "Abolitionists," we have an explanation which at least seems plausible for much that is mysterious in McClellan's conduct. His failure to follow up the victory of Malvern Hill certainly appears to resemble the neglect of Manchester to pursue Charles after the second battle of Newbury, for which he was so vigorously assailed by Cromwell.

Mr. Goldwin Smith thoroughly appreciates the character of the great leader of men who guided the destinies of the Republic throughout the struggle. His estimate is too long to cite in full; but a few extracts may be given:

"Abraham Lincoln is assuredly one of the marvels of history. No land but America has produced his like. This destined chief of a nation in its most perilous hour was the son of a thriftless and wandering settler, bred in the most sordid poverty. He had received only the rudiments of education; and though he afterwards read eagerly such works as were within his reach, it is wonderful that he should have attained as a speaker and writer such a mastery of language, and a pure as well as effective style. . . . At the same time, he was melancholy, touched with the pathos of human life, fond of mournful poetry, religious though not orthodox, with a strong sense of an over-



ruling Providence, which, when he was out of spirits, sometimes took the shape of fatalism. . . . Lincoln's goodness of heart, his sense of duty, his unselfishness, his freedom from vanity, his long suffering, his simplicity, were never disturbed either by power or by opposition. . . . He spoke always from his own heart to the heart of the people. His brief funeral oration over the graves of those who had fallen in the war is one of the gems of the language."

This address has with good reason been compared to the funeral oration of Pericles, recorded in the second book of Thucydides. It is about as certain as anything can be that Lincoln had never read Thucydides, even in a translation; and it is very improbable that he could have come across even the barest outline of the speech of Pericles in any book to which he had access. And yet the similarity of situation so worked upon the minds of the leaders of the American and the Athenian democracies, that not only their general line of thought, but many of their particular expressions are almost identical.

It is to be hoped that Mr. Goldwin Smith will carry out the suggestion in his preface, of following up the present work by "a companion volume on the same scale, and treating, necessarily with the same succinctness, the recent history of parties and the questions of the present day."

R. SEYMOUR LONG.

*The Works of Heinrich Heine.* Translated by C. G. Leland. Vol. IV., "The Salon." (Heinemann.)

THE change of plan which substitutes "The Salon" for "The Book of Songs" as vol. iv. of Mr. Leland's *Heine* is not in itself of great importance; for that his works should be read in chronological or any definite sequence is less necessary in Heine's case than it is in many others, owing to the fact that in him there is little or no development from first to last. But it seems to me that to include "The Return" (called by Mr. Leland "The Homeward Journey"), "The New Spring," and the two sets of "North Sea Poems" among the "Prose Works," and then to issue "Poetic Works" minus so much of the author's most characteristic and best known verse is to make a muddle of the whole. I also think that Mr. Leland would have done well to let it be understood from the beginning that his purpose was to publish, not the "Complete Works of Heine," but a tolerably large "Selection." As the bookseller's announcement now stands—"Prose Works," eight volumes, to be followed by "Poetic Works," four volumes—the mere English reader will be apt to fancy that in the twelve he has all of any importance that Heine ever wrote. This is unfortunate, for—leaving out of sight the "Memoiren," and whatever of more recent publication might raise copy-right-law difficulties—in addition to the volume on Börne and a number of smaller compositions of various degrees of interest, there are four stout volumes of "Letters," most of which are as good literature and as good Heine as anything that proceeded from his pen.

The first section of the present volume deals primarily with the Parisian picture

exhibitions of 1831, 1833, and 1843, and furnishes the title of the book. As pegs whereon to hang his very discursive, always interesting, and often capricious and paradoxical remarks, Heine makes use of the names of Amy Scheffer, Horace Vernet, Delacroix, Decamps, Delaroche, and others. Then follow ten letters written in 1837 (for a German newspaper, although Mr. Leland calls them "confidential") on the "French Stage," and an Appendix and Postscript on George Sand. This part of the book should be read in conjunction with Thackeray's *Paris Sketch-book*, which traverses much the same ground. German humourist and English disagree as to the merits of a very popular play of that time—Dumas the elder's "Edmund Kean"—but are much of one mind in abusing Mme. Dudevant. The last third of the book deals with Parisian musical phenomena of the years 1840 to 1844—Spontini and Meyerbeer, Rossini and Mendelssohn, Liszt and—very much at large—Jenny Lind. It will thus be seen that there is much in the book to interest English readers of artistic proclivities. More than this need not be said here; it is no part of the duty of Mr. Leland's reviewer to discuss Heine's rightness or wrongness.

As to Mr. Leland, his presentment of Heine in English, in this his eighth published volume, is very much what it was in his first. If an average of the quality of his workmanship could be taken, he might be reported as a "fair" craftsman, but hardly above that. For beside passages of really great and undeniable excellence, he has others of which a very raw student of German might well be ashamed. Here is a sentence not exactly easy either to render or to read, it must be admitted, but not by any means so dark as Mr. Leland makes it:—

"Die Idee des Kunstwerks steigt aus dem Gemüthe, und dieses verlangt bei der Phantasie die verwirklichende Hilfe. Die Phantasie wirft ihm dann alle ihre Blumen entgegen, verschüttet fast die Idee, und würde sie eher tödten als beleben, wenn nicht der Verstand heranhinkte, und die überflüssigen Blumen bei Seite schob, oder mit seiner blanken Gartenschere abmähete."

Mr. Leland turns it thus (p. 35):

"The idea of a work of art is born of the emotions or feeling (*Gemüth*), and this demands of free, wild fancy the aid of realisation. Fancy then throws him all her flowers—indeed, almost smothers the idea, and would more probably kill it than give it life, if understanding did not come limping up to put aside or clip away the superabundant blossoms."

In this not-extravagantly-long sentence there are several distinct awkwardnesses and blunders—some of them quite typical of Mr. Leland's ways—and the net result is complete unclarity. In the first place, neither "emotions" nor "feeling" expresses the meaning of *Gemüth*—indeed, I do not think that we have in English any good single-word equivalent for it, and the Germans are said to deny us also the thing signified by it. "And this demands of free, wild fancy the aid of realisation." To what does "this" refer? To the fact, apparently, that "the idea of a work of art is born, &c."; it seems impossible to connect it with "the emotions or feeling," although in

the original *dieses* plainly refers to *das Gemüth*. The "him" of the next phrase is in precisely the same predicament: no person is named to whom the word can apply. Down to this point, although the separate phrases seem grammatical, their incoherence is so great that they convey no meaning, and make the remainder of the quotation unintelligible. There really are, however, two considerable difficulties in the way of a translator here, and to one of them—our want of *Gemüth*, word and word's worth—I have referred above. The other is the circumstance that the word "idea" has to be used here—as it is much more frequently in German than in English—in a sense approaching that in which it is used by Plato. Mr. Leland's failure notwithstanding, here is an attempt to conquer the difficulties and make the whole thing clear. If it is a success, I have shown that Heine, even when difficult, is translatable; if I fail—well, I have at least companions in misfortune.

"The specific idea to be embodied in a work of art, has its origin in the emotional side of the soul, which, having conceived, calls upon Fancy for aid in the realisation of the concept. Fancy, in haste, places all her flowers at the soul's disposal, well-nigh burying the new-born idea beneath them—in fact, she would be much more likely to smother than to breathe the breath of life into it, did not Intellect come hobbling up and shove aside the superfluity of flowers, or else mow them down with his polished garden-shears."

Another passage of real difficulty is the one on Delaroche's picture of Cromwell and the dead king:

"Da steht sie, die gefestete, erdsichere Gestalt, 'brutal wie eine Thatsache,' gewaltig ohne Pathos, dämonisch natürlich, wunderbar ordinär, verfehmt und zugleich gefeit, und da betrachtet sie.' . . . (Heine, xi. 80)."

Mr. Leland translates thus:—

"There he stands, a form as firm as earth, 'brutal as a fact,' powerful without pathos, naturally supernatural, marvellously commonplace, outlawed and yet famous, beholding his work, &c." (iv. 81).

*Pathos* here—as frequently in German—means "strain," "emphasis," "exaggerated action," "rant"; "naturally supernatural" requires to be turned round "supernaturally natural" to come near to Heine's meaning; "outlawed" perhaps expresses *verfehmt*, though it seems to me not just the right word, but "famous" is no translation of *gefeit*. I fancy Mr. Leland has read or understood "gefeiert." *Feiern* (from Lat. *feria*) is to "celebrate an event or a day," and could scarcely be applied to a person at all, certainly not here. *Gefeit* (ppl. of *feien*, translated "to bewitch" by Whitney) is from the same root as our English "fey" and the French *fier* (ppl. *fée*), and means "fated," "driven by fate." The word is about as rare in German as "fey" in English.

I should translate the sentence somehow thus:

"There it stands, the square set, earth-firm figure, 'brutal as a fact,' forceful without rant, daimonically natural, wondrously commonplace, condemned to infamy, and therewithal fate-driven—stands and"—

It would then harmonise with the passage,



some ten pages back, in which the author surmises that King Charles and Cromwell both were possibly only players cast for their respective parts by the acting manager of the universe, impersonators of two eternally opposed principles, not personal adversaries.

Passages as unsatisfactory as the two here commented on are sadly too frequent in Mr. Leland's work, and slips of less intrinsic consequence are beyond counting. Nevertheless, even as the submarine torpedo boat is said to be, by reason of the waves that roughen the surface of the sea, invisible from the height of a ship's deck, while plainly visible from a balloon sufficiently high in air to reduce the depth of the waves to insignificance, so—as from my present position I cast a mental glance adown the long series of these volumes which has passed through my hands—I fancy I can see beneath the surface the real Heine not greatly distorted by the intervening medium, albeit there have been times when he has seemed quite lost to sight. Any one who, with an eye not all-too-microscopic, will read, say, one-half of the contents of these eight volumes, will in the end have a tolerable notion of Heine's prose style and capacity. As to details, he will, here and there, get a wrong impression, and sometimes, doubtless, be conscious of the presence of a refracting medium.

R. M. LINTOCK.

#### LOVE SONGS OF CONNAUGHT.

*Abhráin Gradh Chuige Connacht*; or, Love Songs of Connacht (being the fourth chapter of the "Songs of Connacht"), now for the first time collected, edited, and translated by Douglas Hyde, LL.D. (An Chraobín Aoibinn.) (Fisher Unwin.)

"Not careless and light-hearted alone," says Dr. Hyde, whose words may best introduce his own book, "is the Gaelic nature; there is also beneath the loudest mirth a melancholy spirit, and if they let on (pretend) to be without heed for anything but sport and revelry, there is nothing in it but letting on (pretence). The same man who will to-day be dancing, sporting, drinking, and shouting, will be soliloquising by himself to-morrow, heavy and sick and sad in his poor, lonely little hut, making a croon over departed hopes, lost life, the vanity of this world, and the coming of death. There is for you the Gaelic nature; and that person who would think that they are not the same sort of people who made those loud-tongued, sporting, devil-may-care songs that we have been reading, and who made the truly gentle, smooth, fair, loving poems which he will see in this part, is very much astray."

We have not, unluckily, the "wild, careless, sporting, airy drinking songs" of Connaught, which Dr. Hyde collected in a preceding chapter, not yet reprinted, to compare with the present series. But the humours of the Gael have so often been rendered in English, to the neglect of his sentiment, that it is well we should first have these tender love songs, rather than any mere holiday expression of the country muse of Connaught, since Dr. Hyde's whole work might not yet be given us. The English audience is still, in the main, so delightfully unconscious of Celtic literature

that it may be accounted adventure enough to have gone even so far as this. The reception of this little book may serve in some sort as a test. Other Irish books that we have had lately in translation have appealed to scholars and doctors; here it is to the "general" that Dr. Hyde frankly turns, and we need not, I hope, have to strain our faith to believe that his appeal will succeed.

If Dr. Hyde does at length prove to have succeeded, it will not at any rate be because he has conceded too much to popular English literary superstitions or conventional love-lyrical forms. He is determinedly Celtic throughout. His theory of translation, as we have seen elsewhere, is one of as absolute a fidelity to his originals as the genius of another tongue will allow. This being so, it is inevitable that he should get his effects better in a lyrical prose than in verse measures. Some of his translations in the original metres are admirable; but, generally speaking, the literal translations that he gives in his footnotes are more satisfying: more imbued with the feeling, and more reproductive, I think, of the colour, grace, and charm of the Gaelic. Take, for instance, in the exquisite song of "The Breedyeen," the third and fourth verses, which serve as a very fair test, since Dr. Hyde has succeeded particularly well in this case in catching the original metrical effect:

"To the hills let us go,  
Where the raven and crow  
In the dark dismal valleys  
Croak death-like and low;  
By this volume I swear,  
O bright cool of fair hair,  
That though solitude shrieked  
I should seek for thee there.

"To the hills let us go,  
Where the raven and crow  
In the dark dismal valleys  
Wing silent and slow.  
There's no joy in men's fate,  
But grief grins in the gate;  
There's no Fair without Foul,  
Without crooked no straight."

And now for the literal prose version:

"Let us go to the mountain, Listening to the raven, In the black sorrowful valleys, Where the deer speaks; By this book in my hand, O lovely cool of the fair tresses, I would remain with you in solitude, Until the day would waken.

"Let us go to the mountain, Listening to the raven, In the glens making melancholy, Where I lost my sense; There existeth no joy Without sorrow at its back; There is no beauty without its reproach, And no straight without its crooked."

It is a great advantage to have both these versions set over against the original, as in Dr. Hyde's pages; for the first gives the English reader the metrical form of the Irish words, though it is perhaps a little inadequate otherwise. One cannot, however, doubt which of the two to prefer. There is the same superiority of the second over the first that one finds in Mr. Lang's prose translations of Theocritus over the best verse translations of the Idylls that we have. A comparison of the two would open up the whole question of the art of translation, and the possibility of giving, as an ingenious translator has maintained, a perfect quantitative equivalent in English

verse of the poems of other tongues. So far as Dr. Hyde's present contribution goes, it points again to the extreme difficulty in rendering Celtic forms of verse into English. The spirit may be caught, if you are willing to let the "quantitative equivalent" go; otherwise you are apt to lose the spirit in preserving the form of your original. In Celtic poetry the form is so much: it is so closely fitted to the idea that it is hard to have to discount it in accommodating the one tongue to another. But better lose the form than the spirit.

In these Connaught love songs Dr. Hyde has made, whether in verse or prose, the best transcript of Celtic poetry into English that we have yet had. So much of the magic, so much of the local colour, the native grace, the idiom of the Irish as he has given, one had thought it impossible to give. Here is his "Pretty Pearl of the White Mountain" (*Pearla Deas an Tsléibe báin*) in its English setting:

"Fourteen days, without lie,  
I spent on the mountain's side,  
Ever crying my cry  
In the ear of my maiden's pride;  
Pleading bitterly,  
My side set by her side,  
On her mouth my mouth,  
Till the sun set southward and died.

"I hear it spoken  
By many a friendly mouth  
How my heart is broken  
By her of the White Hill south.  
All my affection true  
And my hope and my longing at flood  
Are concentrated on you,  
Maid of O'Hanly's blood."

Take again the song beginning,

"If I were to go west, it is from the west I would not come,"

or that ending,

"On a green bed of rushes  
All last night I lay,  
And I flung it abroad  
With the heat of the day.

"And my love came behind me—  
He came from the South;  
His breast to my bosom,  
His mouth to my mouth."

But stray passages give no idea of the full richness and pleasure of the book. Dr. Hyde's commentary upon the love songs needs to be read along with them; for it thrice enhances their effect, so full is it of the Celtic sentiment, and so redolent of the old Irish associations which they recall. Perhaps one ought to add, as accounting for the native lore displayed in it so freely, that many of the songs were, as Dr. Hyde tells us, taken down by him from the lips of the Irish-speaking peasantry in Connaught—a class, he adds, "which is disappearing with most alarming rapidity." His book is thus a brand snatched from the burning, which may serve as a sign of much yet to be discovered in what he calls the "Gaeldom of Erin."

ERNEST RHYS.

*History of Early Scottish Education.* By John Edgar. (Edinburgh: James Thin.)

M. FOUILLEE has written his book on "Education from a National Point of View." Its principles have received practical emphasis from their adoption by the



Italian Government. The book has been translated into English. These principles might be shown to be deducible, in part, from Herbartian theory. It may thus be said that educational thinkers in France, in Italy, in Germany, and in England, are beginning to be aware that not only has each nation a different type of education, but that, in as far as its conditions are different, it ought to have a different code, and possibly, as Fouillée would claim, to some extent, a different method. A warmly emotional race of children may need different subjects of study and different modes of treatment from those which are suited to a phlegmatic and coldly intellectual race. Power of attention, and of retention, differ with climate, tradition, and antecedents. There is a difference of mental, as well as of physical, soils. Physically, this difference may not be quite decided by the boundaries of nations; but, mentally, there can be no doubt that, as the national genius varies, so must the education be varied to bring out the national type of character.

There may, I admit, be differences of national character traceable to the physical features of a country. It may be that the Swiss mountains and valleys produce a national character which requires mental preparation for efficient living different than a monotonous level country like Holland. Ideal education in each would, to the extent of the difference, suggest difference of both content and aim. But, on the whole, national differences of aim in education must be said to chiefly consist in difference of antecedents. Who will not recognise, for instance, that appropriate education in England and in China must be as different as are a typical English magistrate and a typical Chinese mandarin? To come nearer home, a French boy with his long ancestry behind him, in a line of continuity with the Latin language and the Roman traditions, demands, so to say, from his teachers a close knowledge of Latin in its descent from classical to provincial and again to mediæval and modern French, so as to understand himself at all; as the English boy would demand, if we knew how to do it effectively, a knowledge of the line of continuity traced to mediæval English, and back to Anglo-Saxon and Gothic. No one would suggest that the knowledge of the French boy or the English boy should end with a knowledge of his own national antecedents. But that this should be certainly secured, and therefore first secured, is apparent from the recognition of the principle that, in journeying to the unknown, the child most effectively travels by the way which joins itself markedly to that which is already well known.

The theory of education is, no doubt, universal in its bearings. So, too, is the abstract theory of economics. But it was long since discovered that national economics might be, and often have been, as it is paradoxically said, un-economic. So it is with the abstract theory of religion, of jurisprudence, and of all lines of human energies. They must be "corrected" by a study of concrete conditions before they can be applied. In other words, the social

organism moves as a whole, and our present view of what ought to be the aim of some particular part, or an aspect of it, may only too easily be disproportionate.

If, then, education at the present day must be considered from a national point of view, as accommodating itself to differences of conditions, not only between nation and nation, but also within the nation itself to different classes of the community, and at different times of the community's progress, there is a very pressing need that the historian should have regard to the history of a nation as a whole, in all its intellectual activities, when he is recounting the history of its education. The history of a country's education must be told in connexion with the history of its total intellectual activity. Without the knowledge of both the historian is inadequately provided for this work, and the educationist is as unable to understand the position of learners at any age of the world's history as is the economist to recognise the business ways of savages.

I have dwelt at length on this national aspect of education because it is the cardinal point of Mr. Edgar's book, and the assertion of it and the practical illustration of it in his method of treatment are in themselves sufficient to entitle the book to hearty recognition.

Mr. Edgar takes the reader through the history of Celtic Scotland and the introduction of Christianity; mediæval education as influenced by chivalry and romance, Scholasticism and its influence, the monastic system, the parochial and diocesan system. Much of this matter is specially Scotch. He then deals with the Renaissance and Latin literature, and the influence of educational reformers in other countries. The relation of the state and education is discussed. The Reformation is treated with special attention to Knox and his influence. The educational policy of the Old Church is elaborated, and alongside is given the scheme of the First Book of Discipline. Finally, an account is presented of the subjects and methods of instruction, and reference is made to artistic, industrial, and technical education.

Such a syllabus involves a large and liberal view of educational history. To accomplish his course, Mr. Edgar no doubt found he had a restive team to manage, if he was to drive with spirit and artistic finish. It would be too much to say, nor do I imagine Mr. Edgar would claim, that he has produced a work showing great original research. Rather, he has filled in his outline of national tendencies in education, with such facts as he could readily lay hold of. His authorities are such as are known to all. Grant and Cunningham, the *Diary of Melville*, *Ferrarius*, and quotations from *Statutes* advance the book greatly; and there are frequent appeals on individual points to a large number of authorities, whose help to the writer are fully acknowledged.

There are, of course, many interesting details given of old education. The story is told of the church-school at Norham, and how one of the pupils, to escape punishment for idleness, threw the key of the church into the river, hoping thereby to be no more "distressed with the slaving of

learning." Mr. Edgar states the fact that children in the fourteenth century, in England, were taught "either within the church itself, or in the porch, as at St. Martin's, Norwich." We might go further and quote Richard Mulcaster (1561), "If the church have a minister, the *belfry* hath a master." In 1624, it may be mentioned that John Evelyn, before he went to the Shotover free school, was taught elementary subjects—he tells us himself—"at the church-porch of Wotton."

Such a book as this presents scope for the drawing of pictures which must interest both the general reader and the specialist. Many will turn to Mr. Edgar's account of George Buchanan, and some, probably, will be disappointed at finding comparatively so little about the great Scotch scholar. But such readers must console themselves by dwelling, with Mr. Edgar, the longer on that charming figure of Scotch educational history, Ninian Winzet. A staunch upholder of the old Catholic faith, it was his unhappiness to live in the days of Knox, and to have to spend his time in entering the lists against him. He would not sign the Confession of Faith, and, in 1561, he was "expellet and schott out of that my kindly town" (Linlithgow). His delight in teaching is given by Mr. Edgar in Winzet's own words, and it is a quaint touch when he tells us:—

"I used to propone almaist daily some theme, argument, or sentence of the quhilk I wald haif them intending to mak orisone or epistle in Latin tong, and I thoct this matter of seditioun a convenient theme."

After his expulsion, Mr. Edgar tells us "being dreary and dolorous for the division in God's kirk," the good man got some consolation by calling to mind "that he had been privileged to teach human childer of happy ingynis." And again, "we hear of him," says Mr. Edgar, "reading Ascham's *Schoolmaster* along with the good Bishop Leslie." This was in 1567, I suppose, at Louvain.

The treatment of the subject of the educational reformers in other countries appears to me to be weak. It is surely a mistake to give so much space to Martin Luther as an educationist. At any rate, it should be pointed out that Luther plays fast and loose with education. Mr. William Dell, in a well-known sermon on "The Trial of Spirits" (1653), quotes most effectively from Luther against "human learning or philosophy." If it be said that Luther's attack was rather on the mediæval universities, and that his remarks, as Mr. Edgar clearly shows, were excellent on the teaching of children, even some of them could be spared, I think, to find room, as Charles Hoole would have done, for an account of Corderius, Calvin's teacher, "who taught six hundred boys with far more order and silence than many other schoolmasters could keep with thirty or forty only." The section on Loyola is vague, speaking simply of "earnestness and determination," and "shrewdness and wisdom"; whereas in an educational history we should have expected some summary of the Jesuit methods. Of English educationists, Mr. Edgar treats of Colet and



Cardinal Wolsey, but says nothing of Ascham and Mulcaster.

Mr. Edgar forgets, at times, the task on which he is engaged. He has undertaken to relate the history of early Scottish education. Unfortunately, some fact calls to mind a present day problem, and Mr. Edgar at once favours us with his strong view on the matter, to the interruption of his reader who wishes to pursue the history of education. This tendency, together with Mr. Edgar's evident reliance upon other writers for his facts, make it highly probable that, had he begun with what is to be his second volume, an even more valuable work would have been forthcoming, and the experience thus gained would have proved of service for the earlier, and in some ways, more laborious work. In spite of any discounting of the value of the book which may seem to be implied by these remarks, the one clear fact remains that Mr. Edgar has written an interesting history of Scotch education up to the Reformation, from a national point of view, and in connexion with the other intellectual forces at work within the Scottish nation. That was a work which wanted doing, and which remains to be done for nearly all the nations.

FOSTER WATSON.

#### A POLISH ADMIRAL.

*Dzieje Krzysztofa z Arciszewa Arciszewskiego.*  
Przez Alexandra Kraushar. (St. Petersburg: Br. Rymowicz.)

THIS life of a Polish admiral shows us a phase in the history of the former kingdom, for which few readers are prepared. People do not think of Poland as a naval power; and yet we hear of her fleet during the Thirty Years' War, in which she was so foolish as to become involved at the instigation of the Austrian wife of Sigismund III. M. Kraushar, of Warsaw, in the work which we propose to notice, has sketched the history of a famous Polish naval officer, whose career will, we think, prove interesting to our readers. He belongs to the seventeenth century—that century which saw Poland the scene of so many battles, and produced so many of her most renowned commanders.

Christopher Arciszewski was born in the village of Rogalin, in Great Poland, in 1592. He came of a family of Unitarians, and so attached was his father Elias to these doctrines that we even find him editing a work of Faustin Socinus. But whether Dissidents or Roman Catholics, these Polish noblemen were too often men of violence. From some unexplained cause, the family had to part with a portion of their estates to a certain Caspar Brzezniaki, who, according to some accounts, was of plebeian origin, but had been elevated to the nobility. This loss of his ancestral property rankled in the breast of young Arciszewski; and with the help of confederates he murdered Brzezniaki, in 1621, on the high road as he was going from the diet at Szrodz to Koscian. Hearing a noise, the victim got out of his carriage and was at once set upon. He was dragged to a public gallows that was near—for such erections were at the time permanent ornaments of the roads—and despatched

with shots and stabs. There his corpse was abandoned, after having been mutilated; his tongue was cut out and affixed to one of the posts of the gibbet. The miserable man was offered his life if he would give up the estate, but persisted in his refusal. There was, no doubt, a good deal of lawlessness going on in Poland at this time, but such atrocity as this could not be pardoned even in a noble; and accordingly Christopher and his brother Elias, his confederate, instead of being summarily hanged, as they richly deserved, were banished the country. At a subsequent period of his life, Arciszewski seems to have felt remorse for his crime, and M. Kraushar gives some verses which the penitent composed in Polish.

We soon find the exile offering his services to the Dutch, and sent by them to Brazil, where they were carrying on a war with the Portuguese. Here an active career was opened to him, and he distinguished himself by his bravery in many engagements. In consequence of his naval services, a medal was struck in his honour in Holland in 1637. In 1639 he returned to Amsterdam; and, after some little time, succeeded in getting back to Poland, as the king, Ladislaus IV., was anxious to avail himself of his services in the disturbed state of the country. He was accordingly put in command of the fleet; he is also called *supremus rei tormentariae prefectus, seu artilleriae magister*. One of his chief public services was raising the siege of Lwow, which was closely blockaded by the Cossacks under the redoubted Bogdan Khmelnitki. But now the Poles had not only to contend with their revolted subjects, but with an invasion of the Swedes under Charles Gustavus, because the king persevered in his foolish claim to the Swedish throne. Ladislaus had died, and had been succeeded by his brother John Casimir. Christopher Arciszewski expired at Danzig in 1656, after a long illness, and his body was taken to Leszno to be buried there. But before it could be committed to the earth, the church in which it was temporarily placed was burnt to the ground in a conflagration caused by the enemy, and with it the corpse of the redoubtable Polish admiral was reduced to ashes.

M. Kraushar has succeeded in giving us a finished picture of a remarkable man at a remarkable period of history. Arrogant and unscrupulous, Arciszewski was the very type of the soldier of fortune, as he was also in many respects of the Polish noble. Our author has spared no pains in his monograph, having searched not only the archives of his native country, but also those of Holland. The appendices of the two volumes contain many interesting documents; not the least curious being the Polish papers in the so-called macaronic style, which at that time was popular throughout the country. An excellent portrait is given of Arciszewski, and a very truculent looking person he must have been.

W. R. MORFILL.

#### NEW NOVELS.

*Mr. Tommy Dove, and Other Stories.* By Margaret Deland. (Longmans.)

*Who Wins, Loses.* By Sophia Mary Locke. In 3 vols. (Bentley.)

*The Emu's Head.* By W. Carlton Dawe. In 2 vols. (Ward & Downey.)

*Like a Sister.* By Madeline Crichton. In 3 vols. (Digby, Long & Co.)

*The Princess's Private Secretary.* Translated from the Italian of A. G. Barril, by His Honour Judge Stephen. (Digby, Long & Co.)

*Emmett Bonlore.* By Opie Read. (Sampson Low.)

"THE TAVISTOCK LIBRARY."—*The Doctor's Idol.* By Christian Lys. (Frederick Warne.)

*Mr. Tommy Dove* is worthy—it is high praise—of Mrs. Deland's reputation. One is apt to fight a little shy of writers who take the local colouring and the spiritual colouring of New England, as their theme. At first they had the charm of freshness; but the emotions dealt with, like the flora of the district, long since became familiar: the horizon is, after all, monotonous and limited. But Mrs. Deland fills it with colour and variety; though she writes of a province, there is nothing provincial in her writing. She never loses sight of the wider ranges of thought and feeling; she gives you the infinitely small illumined by the infinitely great. These stories are not ambitious: they do not approach such difficult emotions as those of *John Ward, Preacher*; but they have something of the same inimitable touch, the exquisite delicacy of background, the clearly defined outlines of the principal situation. *Mr. Tommy Dove* is a masterpiece, an idyl in half-shades and neutral tints. It is a belated romance of autumnal love, springing up slowly in two lives long starved of love, and withering before fruition. Of course, it reminds you of Mr. Denner, though, indeed, it is less pathetic, because the end comes not through death, but simply through want of emotional vitality. For successful love means self-assertion, and is hardly possible to a soul habituated to renounce. This is the gem of the volume; and, though there is life and truth throughout, the remaining stories are not of quite such high interest. "At Whose Door?" and "A Fourth Class Appointment" are the best. The remaining two are studies of city life, and the distinction of Mrs. Deland's pen is not quite so great when she deals with the city. But the central idea of "Elizabeth," the love that disguises itself from itself as sympathy, is strikingly brought out.

*Who Wins, Loses* is a story of good society, and, consequently, is mostly concerned with ill-assorted marriages. It is impossible to feel much interest in the shallow, selfish people who play the principal parts: they are unattractive, mediocre alike in their sins and their virtues; it does not seem to matter much whether their lives turn out tragedy after all, or merely comedy. Nor is the book a particular success as what it is



evidently meant to be: a somewhat cynical sketch of English society, viewed from the inside. The writer's vision is not sufficiently acute, nor her pen sufficiently biting for this. But there is a redeeming feature in the portrait of the supposed narrator of the story. Caroline Fletcher—Tantine her friends call her—is of the world worldly: a middle-aged lady with nothing particular to do, and with no higher ambition than to count for something, to influence in one way or another the lives of those with whom she is brought in contact. Her attempts to achieve this, their utter failure, the incalculable harm she does, and her final remorse, are at once diverting and edifying. The character is well conceived, and sustained with considerable skill. By virtue of it a book, otherwise naught, becomes just readable.

Australia is still the unexplored field for the writers of fiction. They flock to it, as adventurers to the gold diggings. On a dark night in Melbourne George Vincent, a bank clerk, rescues a man from two villains who have well-nigh murdered him. In his gratitude, before he dies, the victim presents his preserver with a mysterious cipher, which unfortunately he has not time to interpret. Presently Vincent drifts to Dead Man's Flat, and discovers that the cipher is the key to the hidden treasure of a gang of bushrangers. The two volumes of *The Emu's Head* are occupied, partly with his efforts to unravel the secret, partly with the attempts of the two remaining bushrangers, who are also the Melbourne murderers, to recover the paper, partly with his love affairs. There is a fair girl, whom he loves, and a dark woman, with whom he has flirted. This woman's passionate nature and unscrupulous acts complicate Vincent's fortunes, and almost determine them to tragedy. The story is not particularly meritorious, but it will bear reading when there is nothing else to read.

The sisters of *Like a Sister* are half-sisters, Kathleen and Amy Tredennick. Their characters and their careers are a contrast. Amy, wilful, heedless, passionate of pleasure, is lured into a secret marriage by a theatrically bad man, and suffers accordingly, until, still theatrically, he is precipitated over a cliff. Kathleen, staid, reserved, high-principled, capable of deep feeling, drifts into a misunderstanding, quite improbable, with her lover, and suffers also. She, however, is reserved for ultimate happiness. The tale does not compel conviction; but it is brightly told, and some of the minor characters, notably Mrs. Tredennick and Mr. Venn, are well drawn. The Irish handmaid, Norah Maloney, is also amusing. The scene is laid partly in Scotland, partly in Hong-Kong; and the latter part, probably from the author's own experience, is freshly described.

*The Princess's Private Secretary* is a disappointing book. You read it with a sense of expectation, but nothing comes of it. The mystery turns out to be merely mist. Indeed, the plot is of the frailest, and one cannot help thinking that the writer was more concerned to produce a picture of Italian society than to tell a story. It is

not a very edifying picture when you get it—princesses, counts, cardinals, all with nothing to do, and spending their time in aimless intrigue, more for the sake of intriguing than for any end to be gained. The centre of all this, the hero, is Dr. Lucio Gualandi, who does nothing, but is finally pitchforked into marrying a girl with whom he has fallen somewhat feebly into love. She is a daughter of the Prince of Valgrama; consequently, it is necessary that Gualandi should be made a banker and a count. That is all the story. The local colouring, though the author is an Italian, is very ineffective in comparison, say, with Marion Crawford's *Savacinesca* or *Sant' Ilario*. This, however, may be partly the effect of a dull and commonplace translation. When will publishers learn that there are very few books capable of being turned from one tongue into another, and very few people competent to turn them?

Emmett Bonlore is proprietor and editor of the *Arkansas Weekly Back Log*. The story is largely occupied with the struggles and ultimate success of that enterprising periodical. In his spare moments Bonlore aspires to, and is finally rewarded with, the hand of Miss Reland Zelwick. The plot is somewhat thin, and also confused; but it is enlivened by side-lights on society and character in the uncivilised, as distinguished from the "decivilised" parts of America. The humours of Colonel Silvan and of Blahead the printer are sufficiently entertaining. Mr. Read is not content, however, without an attempt to touch on the serious sides of life; and this is the part one skips in *Emmett Bonlore*.

*The Doctor's Idol* is rather a well told tale. It presents itself in the modest gray covers of the Tavistock Library, but there is more stuff in it than in many an ambitious three-decker. The serious interest concerns the love affairs of Maurice Kingsford, a Whitechapel doctor, and Ruth Forsyth, the statuesque daughter of an authority on Hindu mythology. Kingsford has an Hindu servant, Ram Khan, who is in secret an emissary from India in pursuit of a god with eyes of diamonds and a ruby heart, which has come into the doctor's possession. He causes the idol, by means of hidden machinery, to do creepy things at uncanny hours. In his final attempt to secure the prize he nearly murders Ruth Forsyth. The author moralises somewhat, but he writes gracefully and without pretension. An attractive figure in the book is the small street arab Polony, a premature philosopher and the only support of two drunken parents.

E. K. CHAMBERS.

#### CURRENT LITERATURE.

"UNIVERSITY EXTENSION MANUALS."—*Outlines of English Literature*. By William Renton. (John Murray.) Mr. Renton has written a handbook marked by plentiful evidence of first-hand knowledge of his subject, and by considerable freshness of treatment. Unfortunately, it is marred by certain eccentricities which are at once irritating to the well-informed and seriously misleading to the student. The author has a laudable desire to employ graphic methods in teaching; but his

zeal is not exactly according to knowledge, and he has produced as singular a set of diagrams as ever fell in our way. What is more serious, the necessary symmetry and completeness of the diagrams is obtained by adopting the most fanciful and arbitrary systems of classification, constructed *a priori* with the quaintest indifference to actual fact. Mr. Renton reminds us of a mediaeval schoolman in his reliance on deduction where deduction is most unreliable, in his antiquated psychology, and in his entire devotion to system. All these features, as it seems to us, are exhibited in the diagram on p. 190, which is somewhat simpler than many of the others, and which we should like to transfer to the pages of the ACADEMY if the editor had permitted it. The diagram (which can hardly be an elaborate joke, notwithstanding the insertion of Mr. Roden Noel's name), we do not profess to understand sufficiently to criticise. We cannot even hazard a guess why it is (apparently) placed on one side instead of in an upright position. The faults of the book are not, however, confined to the diagrams and the classifications they illustrate. Here is a specimen of Mr. Renton's exposition. A diagram on p. 201 is explained in this way:

"This divides the artists into two groups, an inner and more powerful, consisting of Dickens and Thackeray, and an outer, consisting of Scott and George Eliot, both the two former and the latter being inversely symmetrical to each other, or tending to excel in divers departments. Hence, as Dickens bears the relation to Thackeray that Scott does to Eliot, he bears the relation to Scott that Thackeray does to Eliot; and this divides the novelists into a lower group and an upper, which happens to coincide not only with the distinction between an earlier group and a later, but with a difference in treatment, that may be symbolised by calling the first the Romantic school, the second the Critical."

Nearly every fault which could be committed by a critic and a teacher is committed here; and the worst of it is that the young University Extensionists are not unlikely to take this pseudo-mathematical language to mean something intelligible, to waste their time and befog their faculties in trying to understand it. The words we have printed in italics are an extraordinary example of courage in applying methods of inference, valid only in the case of quantitative relations, to cases in which there is absolutely no quantitative relation. Here is another combination of doubtful criticism and quasi-mathematical exposition. The author is talking of Shakspeare's general power as an artist, and he says:

"We do not say so much that Shakspeare has this or the other quality as that this or the other quality is 'Shaksperian.' . . . This constitutional quality consists in the spontaneity and pregnancy of Suggestion, combined with variety and harmony of Treatment, or

(s + p) S + (v + h) T.

It is not meant of course, that every part of Shakspeare's work has all these qualities in perfection. His characteristic is that he fulfils conditions, so hard to fulfil individually, so much harder to fulfil simultaneously, more frequently than any other author. Qualities like spontaneity and pregnancy, which the majority of writers have no more chance of reconciling than water has of combining mobility with density, are found combined in Shakspeare, as these physical properties are combined in the rarer element of mercury."

It is a pity that Mr. Renton, who possesses several qualifications for the task he has set himself, has been led into these absurdities by misplaced ingenuity and extravagant love of system.

THE Rev. James Wood's *Dictionary of Quotations* (Frederick Warne) does not profess to be, as Bartlett does, a mere key to familiar or presumed familiar snatches of verse and prose. It is



very fairly styled a book of "phrases, mottoes, maxims, proverbs, definitions, aphorisms, and sayings of wise men, in their bearing on life, literature, speculation, science, art, religion, and morals—especially in the modern aspects of them." The editor is certainly modern in his likings; for, though there is much of Shakspeare and a little of the elder classics, there is also much of Goethe, Carlyle, and Emerson, and a bountiful sprinkling of the happier phrases of living writers. There is this novelty, too, that most, almost all, of the many quotations from foreign authors are given in the original as well as in good idiomatic English. Mr. Wood was perhaps wise in adopting the strict alphabetical order, even though it gives an irritating prominence to *a* and *the*, *der* and *die*, *je* and *le*. The book is, however, not primarily for those who have a keen nose for lines of disputed paternity or misquoted notoriety; nay, very slightly so, for the editor, perhaps rather cruelly, has (except in the case of Shakspeare) refused them even the sop of chapter and verse. The indispensable topical index deserves the highest praise for fulness and accuracy. The whole book, indeed, is so carefully compiled, and contains so much that is not to be had in similar works, that the editorial defence in the preface is superfluous. It is a far cry from Callimachus to Mr. Barrie, and a futile hope that none will be so unmannered as to carp even a little at the labour they themselves could not have faced; yet even these critics will recognise the thoroughness of Mr. Wood's volume, and, with their thumbs, at least, confess its worth.

*A Bower of Delights*: being interwoven verse and prose from the works of Nicholas Breton. The weaver Alexander B. Grosart. (Elliot Stock.) Dr. Grosart is a hard nut for the student of English literature to crack. One cannot but wish to be grateful to one whose untiring efforts have rescued from oblivion so much that is valuable and interesting in the work of the sixteenth and seventeenth centuries. Nor, on the other hand, can one help feeling that the debt is largely discounted by masses of the most hopeless critical and literary shortcomings. The present writer never opens one of Dr. Grosart's editions without a sense of irritation and revolt at the inaccuracies, at the provincialism, at the impertinences and irrelevancies, which distinguish nearly every page. The present volume is inexcusable; it shows the editor at his worst. The get-up, with its account-book-like page, is unpleasant; the arrangement of the selections is fantastic; and the title is misleading, because Breton did write a "Bower of Delights," which is still unpublished, and which certainly has nothing to do with Dr. Grosart's compilation. Nor indeed does one quite see what purpose a volume of selections from Breton is intended to fulfil. He can never become popular, nor would it be desirable, in the interests of public taste, that he should become popular. He wrote a few pretty verses, and a few shrewd bits of prose; but these would find their proper place in more general anthologies. And for the rest, it is only Elizabethan hack-work, of no more interest, except to the professed student, than the hack-work of our own day.

#### NOTES AND NEWS.

WE understand that the late Master of Balliol has bequeathed the copyright of all his writings to the College. We have reason also for hoping that Lord Bowen may be induced to undertake the task of writing his life, from materials in the possession of his executors, Sir William Markby and Sir W. J. Farrar.

THOUGH Sir Hope Grant died eighteen years ago, no authoritative life of him has yet

appeared. This is the more surprising as he left very full journals of the military operations in which he took part. These have been placed in the hands of his former aide-de-camp, Lieut.-Col. Henry Knollys, R.A., who has the advantage of being a practised writer. From these journals and from his correspondence he has compiled two volumes, which will be published shortly by Messrs. Blackwood & Sons, with a portrait, map, and plans.

THE second volume of Mr. J. H. Wylie's elaborate *History of the Reign of Henry IV.* will be published in the course of next month by Messrs. Longmans. The third volume, completing the work, will probably be ready next year.

THE ninth and concluding volume in the series of "The Queen's Prime Ministers," published by Messrs. Sampson Low & Co., will be *Earl Russell*. The author is Mr. Stuart J. Reid, who has attempted to describe, not only his long political career, but also his home life and literary friendships.

MR. HENRY VIZETELLY has put together his autobiographical reminiscences, which will be published by Messrs. Kegan Paul, Trench & Co., in two volumes, under the title of *Glances Back through Seventy Years*.

JUDGE O'CONNOR MORRIS's book on Moltke, already announced in the ACADEMY, will contain a critical examination of the strategy of the campaigns of 1866 and 1870.

MESSRS. CASSELL & Co. will publish next month *A King's Hussar*, by Mr. Herbert Compton, being the military memoirs for twenty-five years of a Troop Sergeant-Major of the Fourteenth Hussars.

MISS MARIE CORELLI's new romance will be published by Messrs. Methuen on Monday next. It is entitled *Barabbas: a Dream of the World's Tragedy*; and the scene is laid in Jerusalem, at the time of the Crucifixion.

MESSRS. GRIFFITH, FARAN & Co. will publish this month a volume of stories by Mrs. L. B. Walford, entitled *A Question of Penmanship*.

MR. ELLIOT STOCK announces a new novel by Mr. John White and Mr. W. Graham Moffat, entitled *What the World is coming to*. The story, we understand, is somewhat on the lines of "Looking Forward."

THE Arundel Printing and Publishing Company are about to publish a novel by Mr. L. C. Skey, entitled *That Mrs. Grundy*.

MESSRS. REMINGTON & Co. will issue next week *Among Boers and Basutos*, by Mrs. Barkly; and a new edition of M. Maxime Du Camp's *Literary Recollections*.

MR. ROBERT RICHARDSON is writing for *Chums*, Messrs. Cassell and Co.'s boys' magazine, a series of Australian adventure stories, of which the heroes are for the most part boys.

CASSELL'S *Illustrated Almanac and Companion for 1894*, to be published on October 25, will contain a complete story, by Mr. Thomas Keyworth, entitled "The Heir of Hampton Wold."

MESSRS. W. H. ALLEN & Co. will publish next week a revised edition of *The Life and Duties of a Citizen*, by Mr. J. E. Parrott.

THE demand for Dr. Janet of Harley Street, by Miss Arabella Kenealy, still continues. Messrs. Digby, Long & Co. have just issued a fifth edition.

AT the last meeting of the Sette of Odd Volumes, Mr. Richard Le Gallienne was elected a member of that society, over which Mr. Alexander T. Hollingsworth presides. Mr. Le Gallienne is, we believe, the first man of

literary reputation who has joined the Sette. This seems strange in a club of which the name suggests the library, rather than the studio or the laboratory; and yet art and science (in the persons of Henry Moore, Onslow Ford, Wilfrid Ball, Silvanus Thompson, and Francis Elgar) have been hitherto predominant. Mr. Alderman Tyler, the Lord Mayor-elect, joined the club soon after its foundation by Mr. Quaritch, Mr. W. M. Thompson, Mr. Wyman, and Mr. Roberts Brown.

MESSRS. REEVES & TURNER—the publishers of Mr. William Morris, of James Thomson (B.V.), and of the Positivist body—have removed from their well-known house next door to the *Illustrated London News* to the first floor of 5 Wellington-street, Strand, not far from the *Spectator* office.

NEXT Wednesday, at 8 p.m., Mr. Edward Whympy will deliver a lecture at the Birkbeck Institution, entitled "Twenty Thousand Feet above the Sea." The lecture will be illustrated with photographs and sketches, shown by the oxy-hydrogen light.

M. LEO S. OLSCHKI, of Venice, has issued a very interesting sale-catalogue of Incunabula, or early printed books. Venice itself is, of course, most numerous represented; but there are also examples of the presses of many other Italian towns, and some fine specimens of works illustrated with miniatures and engravings. A copy of Simoneta's *De Persecutionibus* (Milan, 1492), printed on vellum, is said to be unique. The catalogue is well printed, with careful bibliographical details in French, and has a good index.

THREE noteworthy articles on book-printing and engraving in the Philippine Islands (Noticias sobre la Imprenta y el Grabado en Filipinas) by Pardo de Tavera are to be found in the *Revista Contemporanea* for August 30, September 15 and 30. The works catalogued date from 1610 to the present time. We may also draw attention to the valuable series of papers, "Las Producciones Naturales de España," by Señor de Segovia y Corrales in the same review.

#### UNIVERSITY JOTTINGS.

FULL term began at Cambridge with the beginning of the present week. At Oxford, men do not "go up" until the end of the week.

AT Oxford, the important chairs of Latin and Greek are both vacant. It is not supposed that the electoral board will find much difficulty in agreeing upon a successor to Prof. Henry Nettleship. The regius professorship of Greek is, of course, in the gift of Mr. Gladstone.

AT Cambridge, the chief loss sustained during the vacation has been the death of Mr. H. D. Darbishire, from whom great things had been hoped for in the most advanced department of comparative philology. We understand that it is proposed to print a small volume of his published and unpublished papers, under the editorship of Prof. R. S. Conway, of Cardiff.

AT Aberdeen, the Chalmers chair of English literature—formed out of the dual professorship held by the late William Minto—still remains vacant. Owing to some objections that have been made to the draft ordinance, and their consequent consideration by the Scottish University Commissioners, it is probable that no appointment can be made before next March.

AT Cambridge, Mr. Austen Leigh, provost of King's, has succeeded Dr. Peile as Vice-Chancellor. Dr. Peile's address (in English), on laying down his office, is printed at length in the *Cambridge University Reporter* for October 3.



THE Bishop of Ripon (Dr. Boyd Carpenter) has been appointed lecturer in pastoral theology at Cambridge for the current academical year. His lectures will be given during next Easter term.

PROF. SAYCE will deliver a public lecture at Oxford, on Wednesday, October 18, upon "The History of Cuneiform Decipherment." Early in the following week, he will leave to spend the winter in Egypt.

TWO courses of lectures on numismatics are announced for this term at Cambridge. Prof. Middleton, who has not yet vacated the Slade chair of fine art, is lecturing on "Roman Numismatics"; and Prof. Ridgeway—the new Disney professor of archaeology, who has just been re-elected to a fellowship at Gonville and Caius—is lecturing on "Greek Numismatics."

IN connexion with the Teachers' Training Syndicate at Cambridge, Mr. W. E. Johnson will deliver a course of ten lectures this term on "The Theory of Education."

THE new buildings of Manchester College, Oxford—for thus the old Unitarian Institution, originally founded at Manchester, in 1786, is henceforth to be styled—will be formally inaugurated next week. The opening ceremony will be performed on Wednesday afternoon, by the president, Mr. Henry R. Greg; and, later in the day, a special dedication service will be held in the chapel, when the Rev. H. Enfield Dowson, one of the secretaries, will preach. On Thursday, at noon, the Rev. Dr. James Drummond, the principal, will deliver an address; and in the evening there is to be a conversazione, at which deputations from Harvard University, from the Unitarians of Transylvania, from the Hibbert Trust, and from the Presbyterian Board, will be present. We understand that Prof. Jowett had signified his intention of taking part in the proceedings.

PROF. JEBB has been very active during the vacation. Not only did he deliver the inaugural lecture at the Cambridge summer meeting, upon "The Work of the Universities for the Nation, Past and Present," which has been published as a pamphlet by the University Press; but he has also opened this week the session at Mason College, Birmingham, with a discourse on "Classical Studies."

LAST September the University of Leipzig conferred a new diploma on Prof. Max Müller, on the occasion of the fifty years' jubilee of his doctorate. The subject of his original dissertation was an examination of Spinoza's chapter *De Passioneibus*. In his new diploma Prof. Max Müller was addressed as:

"Philologiae Indicae decus, qui sacros Rigvedae libros amplo Sayanae commentario instructos primus integros in lucem edere aggressus, interpretationis quoque luculentae praeclaris exhibitis exemplis; item origines formas incrementa Sanscritarum vetustioris praesertim aetatis literarum ingeniosa ratione persecutus, Buddhismi etiam notitia aucta atque promota, Indicae disciplinae et fundamenta jecit solida et copias amplificavit; nec tamen idem inter grammaticorum coetus se constringens sed apertiore in campum proventus, de universae linguae scientia deque religionum historia tanta elegantia ac sollertia disseruit ut cultorum rectorumque hominum plurimorum studia rarum in modum foverit atque adlucuerit, Germanici ingenii inter Britannos Indosque fidelis interpres."

TWO courses of lectures in archaeology have been arranged for at University College, London, during the present term, by Prof. Reginald Stuart Poole. Prof. Percy Gardner, of Oxford, will deliver eight lectures on "Greek Sculpture," on Thursdays, at 5 p.m., beginning on October 19; and Mr. W. St. Chad Boscawen will deliver six lectures on "Chaldean and Assyrian Archaeology," on Mondays, at the same hour, beginning on October 23, to be followed by visits to the British Museum. In addition,

Prof. Poole will himself conduct students over the Greek galleries of the British Museum on Saturdays, at 11.30 a.m., beginning on October 21.

THE following are some of the courses of lectures to be delivered this term at University Hall, Gordon-square—in continuation of the design of the founders of that institution, to make it a school of Biblical criticism, of sociology, and of those branches of literature which are most closely connected with religion and ethics:—Ten lectures on "The Laws of Distribution," by Mr. Philip H. Wicksteed; ten lectures on "Plato and the Republic," by Mr. Bernard Bosanquet; and ten lectures on "The Christology of the New Testament," by Mr. W. E. Addis. We may add that Mr. John Russell is now the warden of University Hall; while Mr. Wicksteed has been given the title of president.

MR. WILFRID A. GILL, of Magdalene College, Cambridge, will deliver a course of lectures at the King's College Department for Ladies (Kensington-square), on "Ethics, Classical and Christian," beginning on Tuesday next, October 17.

#### ORIGINAL VERSE.

BURNHAM BEECHES.

After a Storm.

THE storm is over, and a thousand gems  
Are sparkling 'neath the new-awakened sun  
On every spray; the tremulous birch has won  
Rare jewels from the rain, her silver stems  
Dance sylph-like, decked with fairy diadems,  
Before the breeze; the beeches, one by one,  
Shake off their tears, as the light whispers run  
From tree to tree, rustling the sedge that hems  
The glassy pool; the wary moorhen steals  
Into the open with her tiny brood  
To greet the sun; the blackbird from the wood  
Whistles defiance to the sullen peals  
Of the retreating thunder—overhead  
The great clouds sailing to their western bed.

PAGET TOYNBEE.

#### OBITUARY.

SIR WILLIAM SMITH, LL.D.

SIR WILLIAM SMITH—for such, it appears, was the title that latterly disguised the man known to all the world as Dr. William Smith—died on October 7, in the eighty-first year of his age.

Probably no author has ever lived a more laborious life, nor one more retired from the world; and few can have received a richer reward—both in money and in the consciousness of having given instruction to successive generations of schoolboys and students. His works, including those to which he only lent his name as editor, form a library of themselves, comprising every branch of classical and Christian history; while he is also understood to have been the inspirer of the series that takes its name from "The Students' Hume." How much he actually wrote himself will, perhaps, never be known—it is certain that the Latin-English and English-Latin Dictionaries were mainly his own handiwork; but as an editor, he stands almost unrivalled in the annals of literature. Beginning with the Dictionary of Greek and Roman Antiquities (1842)—of which a thoroughly revised edition, in two volumes, appeared only a couple of years ago, under other editorship—he also brought out, in a short space of time, the Dictionaries of Greek and Roman Biography and Mythology, and of Greek and Roman Geography. Even those who have never consulted these storehouses of ancient learning must, at least, be familiar with the smaller dictionaries condensed from them. Then, his was undoubtedly the mind that

formed the original plan of the Dictionary of the Bible—the revised edition of which he has not lived to see completed—of the Dictionary of Christian Antiquities, and of the Dictionary of Christian Biography, Literature, Sects, and Doctrines. Compared with such mighty works, it appears almost ludicrous to mention his *Principia Latina*, and the numerous little volumes that make up his Latin, Greek, English, French, German, and Italian Courses. In addition to all this, he has been editor of the *Quarterly Review* since 1867.

The only biographical facts worth recording are: that he was born of Nonconformist parentage, and educated at University College, Gower-street, in its early and palmy days; that Lord Salisbury selected him for the honorary degree of D.C.L. at Oxford, on the occasion of his inauguration as Chancellor in 1870, and further recommended him to the Crown for knighthood when he retired from office last year.

DR. ROBERT PERCEVAL GRAVES.

THE death of Dr. Robert Perceval Graves severs one of the last links between two literary generations. He was born in 1810 in Fitzwilliam-square, Dublin, being the second son of John Crosbie Graves, Chief Magistrate and Chief Commissioner of Police for that city, and Helena Graves (*née* Perceval). His brothers were John Graves, professor of jurisprudence at King's College, London; James Graves, Crown Solicitor for Ireland; and Dr. Charles Graves, Bishop of Limerick. His sister Clarissa became the wife of Leopold von Ranke, the German historian. From a private school, near Bristol, he proceeded to Trinity College, Dublin, where he obtained a classical scholarship, and, after a distinguished career, won the first gold medal in classics. After graduating, he took orders and became curate-in-charge at Bowness, Windermere, where he married Helen, daughter of George Hutchins Bellasis, of Holly Hill. He afterwards took duty at Ambleside, where he lived at Dove's Nest (the house in which his friend, Mrs. Hemans, had previously resided), and became the friend of Wordsworth, Southey, Hartley Coleridge, and the Arnolds, his intimacy with Wordsworth providing materials for an important discourse in the Dublin "Afternoon Lecture" series. Here, too, he entertained Tennyson, having at an earlier period been himself the guest of Sir Walter Scott at Abbotsford. His modesty was no doubt the cause which prevented a man of his great abilities from obtaining the preferment which was justly his due; but as a devoted pastor he won the warm affection of his flock, and the quality of his few printed sermons makes it a matter for regret that a greater number of them were not given to the world. He lived at Windermere until 1864, when his brother Charles, then Dean of the Chapel Royal, induced him to settle in Dublin, where he soon found congenial occupation and not less congenial friends in such men as Sir William Ferguson and Profs. Stokes, Salmon, Ingram, Dowden, and Mahaffy.

On his brother's promotion to the see of Limerick, Mr. Robert Graves was appointed Sub-Dean of the Chapel Royal. But it is by his devoted labours in connexion with the Alexandra College and School that he will be longest remembered in his native city. His portrait, which hangs in the Jellicoe Hall, was presented by the students in 1886; and in an address given by Mr. Graves on that occasion, he said that the welfare of Alexandra College had been the main object of his public life. His first official connexion was his appointment to the Latin chair, which he filled for many years; and the instruction then given by him is gratefully remembered and frequently



alluded to by his old pupils, some of whom are now distinguished scholars. Conjointly with his professorship, he held also the office of secretary, both which posts he resigned on being appointed vice-warden and a member of the council. In these capacities he remained connected with the college till his death.

Alexandra School, too, which was established in 1873 by the council of Alexandra College on the representation of Mrs. Jellicoe, owes much of its success to the wisdom and ever-willing counsel and guidance of Dr. Graves. From its foundation he has continuously held the post of chairman of the committee of education and vice-warden. His capacity for administration, his impartial and clear judgment, and his sympathy with the staff and the pupils, actively shown in many ways, will make his loss deeply felt. The growth of the school to its present large dimensions was a constant satisfaction to him; and in 1889, on the completion of the handsome buildings it now occupies, he made a valuable donation to it of many works of art, busts, statues, and pictures, chosen by him with peculiar appropriateness for the several classrooms.

If, however, the work accomplished for these two institutions may be regarded as a remarkable achievement for a man of Mr. Graves's years, his monumental *Life of Sir William Rowan Hamilton* is a still more noteworthy instance of prolonged mental activity. This has been universally accepted as a masterpiece of biographical research; and the bestowal by his University of an honorary degree of LL.D. was a fit acknowledgment of this work, not less than of his educational services. Few who were present will forget the applause when the Public Orator closed his felicitous panegyric with the words, "Huc puellas quoque plaudere jubes."

Dr. Graves, the friend of so many poets, might himself have won poetical fame; but his humble estimate of his own powers made him shrink from publication, though he was induced to print privately a few charming sonnets and finely modelled memorial verses. His last literary effort—a collection of the literary remains of William Archer Butler—is still unfinished, but we trust that it may be completed by other hands. To the last Dr. Graves's energy and intellectual vision remained unimpaired, and his nature retained all its freshness and sympathy. Few men could number so many friends of all ages, creeds, and classes; and his loss will be universally deplored in his native city, in which he has for the last thirty years laboured with such devoted zeal and sympathetic wisdom.

#### MRS. ALEXANDER IRELAND.

The death of Mrs. Alexander Ireland, which took place on October 4, at her residence, Fallowfield, Manchester, will have come not merely as a grief but as a shock to a large circle of friends. For some years her health had been frail, and of late her literary labours had been much interrupted by painful and dangerous illness; but the buoyant resisting power of her courageous and highly vitalised nature had so often victoriously asserted itself, that there seemed reason to hope for a still further prolongation of the triumph of life. It was, however, not to be; and the same week has witnessed the death of Mrs. Ireland and of her old and valued friend, Mr. Ford Madox Brown.

Annie Elizabeth Ireland was a member of a richly endowed family. Her father, Dr. John Nicholson of Penrith, in many ways a remarkable man, was principally known as a distinguished Arabic and Persian scholar; and her brother, Dr. H. A. Nicholson, holds the chair of natural history at the University of

Aberdeen. Mrs. Ireland was, of course, known to the general public only by her writings, and to a smaller circle in London and the North of England by her lectures on the poetry of Browning and other literary subjects; but neither sufficed to do full justice to the brilliance and fascination of her intellectual personality. The lectures probably did more than the books; for Mrs. Ireland possessed in a very remarkable degree the indefinable gift which is called personal magnetism. But only those who had the privilege to be numbered among her friends, and to share the intimacy of familiar converse, could form anything like an adequate conception of a nature so rich in varied charm. Like her father, though of course within a narrower range, Mrs. Ireland was a singularly accomplished linguist; as a painter, she had acquired some measure of technical accomplishment; and she was a genuine musician, adding to interpretative skill the fine technical knowledge displayed in her lectures upon those poems in which Browning treated of his best-loved art.

It was, however, in conversation that Mrs. Ireland's powers were displayed to the fullest extent. She was certainly the most brilliant conversationalist that the present writer has ever known; yet she was singularly free from the weaknesses of ordinary good talkers, for she put as much of herself into her sympathetic listening as into her bright speech. And though she had a marvellous gift of rendering idiosyncrasies or oddities of character, her friends will bear unanimous witness that they never heard from her a single unkind word. Mrs. Ireland did not deal largely with "topics"; her talk was mainly vivid presentment and characterisation of persons or places or incidents, all sharply realised, with just that hint of good-natured caricature which is the best aid to pictorial effectiveness. The dramatic gift was equally manifest in her readings; and to those who can look back to pleasant evenings in the old Inglewood days, Mrs. Ireland's pathetic rendering of Mr. Austin Dobson's "Good-night, Babette," is among the things not to be forgotten. The sympathies of many will go out to the well-beloved veteran author, Mr. Alexander Ireland, in his great bereavement. J. A. N.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for October contains a valuable contribution to Gospel criticism by Mr. F. C. Conybeare, who in 1891 collated an Armenian codex of the Gospels, here described. In this MS. the last twelve verses of Mark are given in the same uncial hand as the rest, but separated by the heading, "Ariston Eritzon"—i.e., "Of the presbyter Ariston." Mr. Conybeare ably defends the view that this is the Ariston spoken of by Papias as a disciple of the Lord, and as having either written or delivered orally narratives of the Words of the Lord; and that this ascription is correct. Archdeacon Farrar adopts with modifications Klostermann's not sufficiently known correction of 1 Kings xii. 29, 30 (on the supposed "golden calf" at Dan). Dr. Bruce expounds St. Paul's view of "adoption." Prof. Ramsay treats as learnedly, acutely, and incisively as usual of the First Epistle of Peter. Prof. Roberts discusses the rendering of ἐκδόσεων in John xix. 13, and Dean Chadwick, apologetically, the narrative in Matthew ix. 18, &c.

#### A NEW FINNISH PUBLICATION.

UNDER the title of *Parasken Runot*, Pastor A. Neovius, well known in Finland as a diligent scholar, has recently begun the publication, in parts, of a series of folk-songs collected by him from Mikiitina Paraske, a woman who is now

about sixty years of age. As an instance of her phenomenal memory, it is enough to say that the Pastor has taken down from her dictation no less than 1152 songs, 1750 proverbs, and 336 riddles, making a total of 32,676 lines of verse, exclusive of variants. Most of these she learnt in her youth at her natal village, in the Petersburg government, about three miles from the Finnish frontier. She therefore belongs to Ingermanland, and uses its dialect.

The songs in Part I. are such as are used at swinging parties, dances, weddings, and when driving in a sleigh. The first are sung when the young people amuse themselves on large swings holding about a dozen persons. The regulation time for this entertainment is Easter, Whit-Sunday, and every Sunday in summer, but never in winter. The peculiarity of these songs is that they are sung to a slow time, exactly the same as is used for epic songs. The dancing songs, on the other hand, are in quick time, and are followed after each line by an unmeaning refrain which is termed "the spur." One swing-song relates the story of a swallow laying a golden egg on the deck of a warship. The egg rolls into the sea. A smith is commissioned to make a rake to fish it up with. By means of the rake, half the white is brought up and sent to the sky to shine as the moon; half the yolk is similarly sent up to shine as the stars. It is a variant of the creation myth in the first canto of the Kalevala. Another swing-song is a variant of "the gigantic oak" episode in the second canto. A third is a variant of the encounter between Väinämöinen and Joukahainen, here called Joukamoinen, in the third canto. A magic song to relieve the pains of childbirth gives the editor an opportunity of comparing it with one taken down in the seventeenth century, and showing how little some of the stock phrases have changed in a space of 225 years.

The editorial notes are often very interesting and instructive. For instance, we now learn that the *Haltia*, genius or guardian spirit, can be of either sex, and this on the authority of Paraske, at whose old home there used to be two *Haltias*. I may here remark that Lencqvist, in his *De superstitione veter. Fennorum* (1782), equates *Haltia* with the Swedish *Rå*. Dialectally the word is *Råd*, meaning a goblin, the place ruled over by a spirit. It is interesting in this connexion to know that the *gård-råd* or house-goblin, like the *Haltia*, may also be of either sex. But the Swedes know rather more than the Finns; for, according to the former, the *gård-råd* acquires a sex to correspond with that of the first person to light a fire in the house.

I may add that the *Parasken Runot* is extremely well printed, on good paper, and is in every way a credit to the editor and his publisher in Borgå. J. A.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BERNARD, M. *Au pays des dollars*. Paris: Calmann Lévy. 3 fr. 50 c.  
 FRICK, O. *Pädagogische u. didaktische Abhandlungen*. 2. Bd. Halle: Waisenhause. 12 M.  
 HERTZ, W. *Die Säge vom Giftmädchen*. München: Franz. 2 M. 40 Pf.  
 NEUMANN, Th. *Das moderne Aegypten*. Mit besond. Rücksicht auf Handel u. Volkswirtschaft. Leipzig: Duncker & Humblot. 8 M.  
 SCHACK, A. F. Graf v. *Die englischen Dramatiker vor, neben u. nach Shakespeare*. Stuttgart: Cotta. 7 M.  
 SOURIAU, Maurice. *L'Evolution du vers français au dix-septième siècle*. Paris: Hachette. 10 fr.  
 STERNBACH, L. *Gnæmologium Parisinum medicum*. Appendix Vaticanæ. Krakau. 8 M.  
 WOLFSKEHL, K. *Germanische Werbungssagen*. I. Hugdietrich. Jarl Apollonius. Darmstadt: Bergsträsser. 1 M.

##### THEOLOGY.

- KWIE, F. *Die russisch-schismatische Kirche, ihre Lehre u. ihr Cult*. Graz: "Styria." 2 M. 50 Pf.  
 VORLÉTER, D. *Das Problem der Apokalypse*. Freiburg: Mohr. 10 M.



## HISTORY, LAW, ETC.

- BIGNON, A. *Sièges: l'homme—le constituant*. Paris: Bécus. 6 fr.
- BRINTZ, K. *Der russische Feldzug 1812*. Leipzig: Friedrich. 8 M.
- BISMARCK, Fürst. *Politische Reden*. 7. Bd. 1877—1879. Stuttgart: Cotta. 8 M.
- BURCKHARDT-BIEDERMANN, Th. *Benificius Amerbach u. die Reformation*. Basel: Reich. 6 M. 40 Pf.
- BURGARDT et BAZERIES. *Le Masque de fer: révélation de la correspondance chiffrée de Louis XIV.* Paris: Firmin-Didot. 3 fr. 60 c.
- GÜNTHER, R. *Geschichte des Feldzugs v. 1800 in Ober-Deutschland, der Schweiz u. Ober-Italien*. Frauenfeld: Huber. 3 M. 60 Pf.
- HAUBRATH, A. *Peter Abilard. Ein Lebensbild*. Leipzig: Breitkopf & Härtel. 6 M.
- JIRCEK, H. B. v. *Unser Reich vor 2000 Jahren*. Wien: Hügel. 2 M. 50 Pf.
- JONES, Moreau de. *Aventures de guerre au temps de la République et du Consulat*. Paris: Guillaumin. 7 fr. 50 c.
- KERAUSCH-HEIMFELDEN, J. *Andreas Hofer*. Leipzig: Schulze. 2 M.
- OCHINO, B. *des Papstthums Entstehung u. Fall*. 1548. Übers. u. versehen v. K. Benrath. Halle: Strien. 1 M. 20 Pf.
- OSTER, J. v. der. *Luise Dorothee, Herzogin v. Sachsen-Gotha*. 1732—1767. Leipzig: Breitkopf & Härtel. 7 M. 50 Pf.
- POST, A. H. *Grundriss der ethnologischen Jurisprudenz*. 1. Bd. Oldenburg: Schulze. 6 M.
- SCHWEIZER, P. *Geschichte der schweizerischen Neutralität*. 2. Th. Frauenfeld: Huber. 4 M.
- STENGEL, K. *Führ. v. Wörterbuch des deutschen Verwaltungsrechts*. 2. Ergänzungsband. Freiburg: Mohr. 10 M.
- STIEVE, F. *Wittelsbacher Briefe aus den J. 1590 bis 1610*. 7. Abthg. München: Franz. 4 M. 20 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- FISCHER, E. *Neue Untersuchungen zur vergleichenden Entwicklungsgeschichte u. Systematik der Phalloideen*. Basel: Georg. 4 M.
- KLETT, Th. *Sokrates nach den Xenophontischen Memorabilien*. Leipzig: Fock. 1 M. 20 Pf.
- KODIN, J. *Zur Analyse des Apperceptionsbegriffs*. Berlin: Calvary. 3 M. 50 Pf.
- KUNTZE, O. *Revisio generum plantarum secundum leges nomenclaturae internationales*. Pars III. 1. Leipzig: Felix. 10 M.
- ROHN, K. u. E. PAPPENH. *Lehrbuch der darstellenden Geometrie*. 1. Bd. Leipzig: Veit. 11 M.
- SEPP, S. *Pyrrhonische Studien*. Freising: Fellerer. 5 M.

## PHILOLOGY, ETC.

- BÜLBRING, K. D. *Wege u. Ziele der englischen Philologie*. Groningen: Wolters. 1 M.
- HOLTZMANN, A. *Das Mahabharata u. seine Theile*. 3. Bd. Kiel: Haeseler. 5 M. 60 Pf.
- MUTZBAUER, C. *Die Grundlagen der griechischen Tempuslehre u. der homerische Textgebrauch*. Strassburg: Trübner. 15 M.
- RITSCHL, A. *Gesammelte Aufsätze*. Freiburg: Mohr. 6 M.
- SCHMIDT, R. *Die Cakasaptati*. Ans d. Sanskrit übers. Kiel: Haeseler. 4 M. 50 Pf.
- URKUNDEN, ägyptische, aus den k. Museen zu Berlin. *Griechische Urkunden*. 7. Hft. Berlin: Weidmann. 2 M. 40 Pf.

## CORRESPONDENCE.

## THE LATE MASTER OF BALLIOL.

Lyme: Oct. 10, 1893.

Allow me to supplement the necessarily brief notice of the late Master of Balliol, which appeared in the last number of the ACADEMY, with a few words upon one of the most noteworthy and noble features in his character. None of those who in ancient or modern days, like Goethe, have strictly limited their horizon of thought and action to human life, could have more strenuously and constantly than Jowett urged upon his friends, young and old, the paramount duty of work, setting the example himself to the very end. Year after year, laying aside his own peculiar tasks, would he devote many weeks of vacation—after what “unresting, unceasing,” college labours!—to the daily drudgery of teaching some pupil in whom he saw the capacity for success in his university career and future life, but who was, perhaps, too engrossed during term by the pleasures of the day to do justice to his own ability. Many readers, I think, will remember such instances of encouragement and aid—lessons, like those of Socrates, unpaid for; and some will acknowledge the results with gratitude. Nor were these counsels of advance (always offered with a singular affectionate grace), wanting to others, whether pupils or friends, as their lives went by, if he thought they could do some useful thing more. Even upon Lord Tennyson, to

whom for forty years he looked up with admiration and love undeviating, he would press, after the *Idylls* were completed, some further attempt of equal compass.

That solemn warning, *Núg yâp êp̄xetai*, inscribed by Dr. Johnson (whom Jowett loved so justly and so well) upon his watch, when age was approaching, seemed to be ever before the Master. No one, we might perhaps say, can have better earned his *Requiescat in pace*.

F. T. PALGRAVE.

## A COMPULSORY MARRIAGE IN CHESHIRE IN 1544.

Chester: Oct. 4, 1893.

The lately found volume of Depositions in the Bishops' Court at Chester, from July 1548 to March 1550-1, shows several instances of child-marriages and divorces—as of Harie Accaus, of about eight, with Jane his wife, between four and five (No. 67); of Alexander Woodward (under eight) with Cecilie his wife, between ten and eleven (No. 37); of John and Ellen Aynsere, both under twelve. And it also has—besides many other interesting trials—one curious case of a grown-up girl, induced to marry by the threats of her father and mother (the father thrashing her with his walking-staff) and her feeling of politeness to some neighbours, who came three miles to see her married. She evidently felt that she must not disappoint them: so she was accordingly married, and went to her husband's house, but would not let him touch her. He set a watch on her, but she one day took her clothes and ran away, and stopped away more than three years. He then took proceedings to annul the marriage.

In February 1548-9, William Wittoun, of Frodsham, says that he married his wife Alice five years before, in his parish church, and

“that he thinkes verelie that the said Alice his wiff was compellid bie hyr father and mother to marie with hym”; and “that after he hade married the said Alis, as long as she taried with hym, he cold neuer obteyne hyr luff or fauour; nor yett, be anye feare meanes or foule, the said Alis wold not suffer hym to have carnall knolege with hyr; and often tymes the said Alis has declared to this deponent, that she neuer agreed nor consentid in hyr harte to marie with hym, but bie the manesynge, beytinges, and compulsion off hyr father/and father, this deponent sais, that for a certen space he desired his frendis to wache the said Alis, that she raw not awaie. And as sone as the said Alis perceyved that ther was no such street wache laid for hyr, she toke hyr clothis and raw awaie, and has bene from this deponent iij' yeris and more.”

Richard Massie, of Budworth, deposes, among other things,

“that the daie befor the said William and Alis were married together, the said Alis told this deponent that she hade rather the devill had hym, than she wold contract to marie hym; but she most nedis do itt, bie the compulsion off hyr father.”

Then comes the most important witness, “Margareta Walchwoman, of Budworth,” and she

“sais that the daye wich Allis was assured to William Wittoun, she bie no meanes wold haue gone to haue bene assured to the same partie, although the said Alis father and hyr mother did intise and allure hyr bie meanye feare mesurs and promesses, vntill the tyme that the said Alis father did beate hyr with a walking staff, and threaten othirwise to handill hyr, iff she wold not go with hym to the Northwich, to be contracted with the said William Wittoun, and for all that, the said Alis wold not goe with hyr father vntill the tyme that hyr mother did compelle hyr with manesynge wordis and threteningis to go to the Northwich after hyr said father. And father now this deponent sais, that the said Alis told this deponent, after she was assured to the said William, that she wold ruse owt off the cuntrey, rather then she

wold marie with the said William; in so moch, that this deponent has seen the said Alis wepe dyuerse tymes, bie cause hyr father wold compelle hyr to marie hym that she cold neuer luff / And the daye off the mariage off the said parties, the said Alis wepped bitterlie, as this deponent sais; and wold not have goen to the church to have bene married, but lie so longe in hyr bed, vntill neybours, that dwellid iij' mylis off, came to the mariage to the howse; and then the said Alis was compellid to rise, and goe to the church to be married /”

The wife Alice herself briefly confirms these statements.

F. J. FURNIVALL.

THE WHITEFIELD, BALLYHANK (NO. I.) AND MONATAGGART (NO. II.) OGHAMS, NOW IN THE NATIONAL MUSEUM OF IRELAND.

Cambridge: Oct. 5, 1893.

Whitefield (I.). The reading of this inscription which is published in Brash (p. 191) and elsewhere, is as follows:—

Nocati maqi Maqiret  
Maqi mucoi Uddami.

I examined this stone in 1886, and again at the end of last month, and each time satisfied myself that this copy is inaccurate in one respect: the last letter of the first angle contains four scores, not three. This turns the patronymic into *Maqirec*. But the inscription ends close to the top of the stone, which has obviously been broken; it is practically certain that a genitive -i termination has been carried off by the fracture (like that of the associated names *Nocati* and *Uddami*); and it is more than probable that a fifth score of the penultimate letter has also gone. This is a conjecture founded on the fact that genitive endings in -ci are rare in Oghams. We thus obtain a name *Maqiregi*, which resembles the *Maqeragi* of the Pant y Polion inscription, and which is also yielded by one of the Ballintaggart stones in the singular form *Maqqiarigi*. The superfluity of vowels in the latter is not unparalleled; compare *Coribiri* with *Corbri*. In transliterating the Ballintaggart and similar inscriptions, I give to the consonantal X what I believe to have been its true value—that of *g*. There is no ground for assuming *p* as its value.

Mr. Brash remarks on the uniqueness of the name *Uddami*; Uchadan, Uidren, and Oddach are the nearest equivalents which he can quote. If, however, we read the third Ardmore Ogham in a direction contrary to that hitherto taken, we obtain the identical name in the form *Udama*, which I venture to submit as a possible reading of this inscription.

Whitefield (II.). The engraver, I have no doubt, intended to cut *Alattoceibattigni*; the inscription, however, shifts to the opposite angle at the *n*, which has confused him. In consequence, he has made his inscription end with an unpronounceable and impossible *ggi*. We seem here to have an instance of the patronymic force of -gni, to which Mr. Haigh first drew attention (quoting the Todi bilingual inscription, which gives *Trutiknos = Druti filius*, and the Ogham *Dalagni maqi Dali*). This assumed, the inscription naturally divides into *Alatto Celibattigni*—“A son of C.” *Alatto* is of frequent occurrence; and, if we admit *Uvanos = Iuvene* at Killeen Cormac, surely we cannot regard *Celibatt = Colobot* as too violent an identification. The Castletimon inscription, *Netacari Netacagni*, is in the same form. Of course, -gni, in the majority of cases, has no special value, but is simply an intrinsic part of the name in the genitive case; it is obvious, for instance, that it cannot be patronymic in such an inscription as *Moddagni maqi Gattigni mucoi Lugoni*.



*Ballyhank.* For two reasons the received reading of this inscription, *annoqi Vorttignn*, seems to me open to objection. In the first place, I cannot believe that the surviving friends of the person commemorated would perpetuate, on his tombstone, the stigma involved in *annoqi*, supposing it to bear the meaning it is alleged to bear. In the second place, the name of the deceased is not given on the stone. This fact seems so much opposed to common sense that in itself I would regard it as vitiating this reading, as well as several readings of other texts. Take, for example, the Ballycrovane inscription. We are asked to believe that the friends of a certain "son of Decedd" took the trouble to drag an obelisk, twenty-five feet in length, up a hill, and to set it up to his memory on the top; and carefully inscribed upon it, not his own name, but that of his father and grandfather! It seems clear that in this and similar inscriptions we must regard the initial *magi* as part of the name: and read the Ballycrovane inscription *Mayidecceddus avi Toranias*. At Ballyhank we have not an initial *magi*, but we have another formula, which would probably have been recognised long ago were it not for the tempting *Vorttignn*. Putting *Vorttignn* aside, and remembering the Kilcolaght inscription *ann Vireanni tignn*, we may obtain from the Ballyhankstone *ann Oqivorr tignn*, which is free from the above objections, and yields connected sense (or, rather, will yield connected sense when we have discovered the true meaning of *ann*). I must confess that I have been unable to find an exact parallel to the name *Oqivorr*; *Oqoli* is the least dissimilar name which suggests itself. It is possible, however, that in the *Ducovarus* of one of the Ballintaggart Oghams we have the same name with the common prefix *Du-* (cf. *Dunocat*) and the genitive *-os* termination.

*Monataggart.* Unless my eyes greatly deceive me, this monument presents a very singular feature. On that part of the inscribed angle on which the name *Dalayni* appears, the same name, in very minute scores, is repeated. The *d* and *g* are conspicuous, but the *l* and some of the scores of the *n* are faint: none of the vowel-points are visible, which is scarcely astonishing. Both the *d* and the *g* can be easily seen in the facsimile in Sir Samuel Ferguson's "Fasciculus of Prints" (*Trans. R.I.A.*, June 1881); the two scores of the *d* being just above the second score of the *l* in the main inscription, and the *g* immediately preceding the first score of the letter to which it corresponds. I offer no theory as to the meaning or origin of these "minuscules," which I first noticed when examining the stone in 1886; whatever they may be, they seem worth attention. If they be merely accidental scratches in the stone, the coincidence is very extraordinary.

R. A. S. MACALISTER.

#### THE ETHICS AND ETIQUETTE OF REVIEWING.

London: Oct. 12, 1893.

Last Saturday there appeared in the *Daily News* a leader-review of my recent book, *More English Fairy Tales*, obviously written by a well-known Scots *littérateur*, who is himself the editor of another series of fairy-tale books.

That, under these circumstances, the review should be consistently belittling; that it should recommend, by implication, the other series as containing more romantic tales—all this was, perhaps, only to be expected by the student of human nature. When, however, the reviewer goes on to couple my name with "Australian thieves" in the same sentence—I trust in ignorance of my Australian birth, though I have mentioned the fact in the very book under review—and when, in protesting against my use of Lowland Scotch as a dialect

of English, he continues the imputation by suggesting that I had "faked" the tales derived from the Scotch (which can only mean that the alterations I have made in them were done in order to disguise their origin), I felt that this was carrying the plan of "depreciation" a little beyond the bounds of decency.

I accordingly wrote to the editor of the *Daily News* a protest, which I attempted to make as temperate as possible, and delivered the same at the office of that newspaper early on Sunday evening, asking the editor, in a private note, to do me the justice to allow my repudiation of the serious allegations made by his critic against my literary methods to appear in his columns. No notice has been taken of that appeal: so I venture to trouble you with this statement of facts, which, if not exceptional, reveal a curious code of reviewing in this country, and form a powerful plea in favour of M. Zola's contention for signed criticism in art and literature.

JOSEPH JACOBS.

#### "VERDIGRIS."

Kew: Oct. 7, 1893.

So long ago as 1847, Sir C. L. Eastlake, in his *Materials for a History of Oil-Painting*, gave *Vert de Grèce* as the origin of the word "verdigris" (*loc. cit.* i. 118). This derivation was indexed by Lady Eastlake in vol. ii. of the same work (p. 432), which was published in 1869; and it has been generally adopted by English writers on pigments (see my *Chemistry of Paints and Painting*, 1 ed. 1890, p. 178).

A. H. CHURCH.

#### "DEMIJOHN."

Cambridge: Oct. 5, 1893.

I can add another to the various forms of the name for the large glass bottle, holding several gallons, and covered with wicker, mentioned by Mr. Mayhew. The modern Greek for a demi-john is *dhinitšana*; and there is a town of the same name in Arcadia, though I do not know whether the place is named after the thing, or the thing after the place. In any case, this new form may throw some light on the origin of the word.

ERNEST GARDNER.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 15, 4 p.m. South Place Institute: "Corn Milling, Ancient and Modern," by Mr. W. J. Salmon. 7.30 p.m. Ethical: "Hillel and Jesus," by Mr. P. H. Wicksteed.  
MONDAY, Oct. 16, 5 p.m. Hellenic: "Some Archaic Vases found on the Acropolis," by Mr. A. G. Bather; "Some Points in the Cult of Aesclepius," by Mr. E. F. Hearn.  
8 p.m. Royal Academy: "Anatomy, the Upper Extremity," II., by Prof. W. Anderson.  
TUESDAY, Oct. 17, 6 p.m. London Institution: "The Principles of Commercial Geography applied to the British Empire," III., by Dr. H. R. Mill.  
WEDNESDAY, Oct. 18, 8 p.m. Microscopical: "Some Progressive Phases of *Scirillum volutans*," by Dr. R. L. Maddox; "Foraminifera of the Folkestone Gault," by Mr. F. Chapman.  
8 p.m. Birkbeck Institution: "Twenty Thousand Feet above the Sea," by Mr. Edward Whymper.  
THURSDAY, Oct. 19, 8 p.m. Royal Academy: "Anatomy, the Trunk," by Prof. W. Anderson.

#### SCIENCE.

##### THE GERMAN DISCOVERIES AT SINJIRLI.

"MITTHEILUNGEN AUS DEN ORIENTALISCHEN SAMMLUNGEN."—(Heft XI.)—*Ausgrabungen in Sandschirli. I.* (Berlin: Spemann.)

FOR the last three years scholars have been anxiously awaiting the publication of the official account of the excavations carried on

in Northern Syria for the Oriental Museum at Berlin, and of the important Semitic monuments discovered there. The first part of the publication has now appeared.

Dr. von Luschan, the director of the three expeditions which have been sent out, describes the scene of his discoveries as well as the chief monuments that have been disinterred. One of these is a monolith of Esar-haddon, erected soon after his conquest of Egypt; and a special chapter is devoted to it by Prof. Schrader. Among the other monuments are three of the highest possible interest, as they contain inscriptions in relief of a very early date in the Aramaic branch of the Phoenician alphabet. An elaborate chapter upon them is contributed by Prof. Sachau. Besides these monuments, a number of others have been discovered in the well-known style of Hittite art.

The discoveries have been made on two ruined sites of Northern Syria, which are at a short distance from one another. Sinjirli, the more southern, lies at the eastern foot of Mount Amanus, about twenty-three miles north-east of the Gulf of Antioch; Gershin, the other site, being less than five miles to the north-east of it, and surrounded by an almost impassable marsh. The excavations were carried on at Sinjirli, though one of the most important of the monuments—that containing the inscription of Panammu I.—was found at Gershin. Like other ancient sites, Sinjirli and Gershin, it is hardly necessary to add, have become huge mounds of rubbish, which cover the remains of temples and palaces of stone.

The ruins of Sinjirli are surrounded by a circular wall with semi-circular towers and three gates, within which is the high ground of the citadel, also surrounded by its own heart-shaped wall. It is within this inner wall that the principal discoveries have been made. They consist of a double gateway on the south side, the walls of which were lined with reliefs in the Hittite style, and where the monolith of Esar-haddon was found; of a sort of barracks of early date; of a "north-eastern palace," which was probably built in the Assyrian period; and of a "western palace" erected in the eighth century B.C. The rest of the *tel* still remains unexplored; and Dr. von Luschan is doubtless right in believing that in this portion of it we must expect to find the monuments which bridge over the chasm between the early Hittite sculptures of the gateway, and the Assyrianised and finished art of the palaces. It may be that a bilingual text, in Hittite hieroglyphs and Aramaic letters, is here awaiting its fortunate discoverer.

The monolith of Esar-haddon gives us new information in regard to the Assyrian conquest of Egypt. It tells us how the Assyrians followed Tirhakah, of Egypt and Ethiopia, from Ishkupri to Memphis, a march of fifteen days, smiting the flying Egyptians day after day, and how Tirhakah himself was five times struck with the point of the spear. It further tells us how Memphis was taken and destroyed after a siege of only half a day, and how Usanakhuru (User-n-Hor), the son of Tirhakah, whose name has not been previously known, was among the captives sent to Assyria.



Perhaps the most interesting point connected with the monolith is that Tirkah is represented upon it as a negro. Along with another king, whose Syrian dress seems to show that he is Baal of Tyre, he is kneeling before the victorious Esar-haddon, who holds a cord, one end of which is fastened to a hook in the captive's lip.

The Aramaic monuments, if we may so describe them, have already been spoken of in the ACADEMY. Two of them are of great interest. One of these, which was discovered at Gershin, is a dedication to the god Hadad by Panammu I., the son of Qaral, "king of Ya'di." The other, which is of later date and was found in a deserted Turkish cemetery close to Sinjirli, was erected by Bar-Rekeb, the son of Panammu II., the son of Bar-Tsur, in memory of his father, the vassal and tributary of "Tiglath-pileser, king of Assyria," and it was placed under the protection of Hadad, El, Rekeb-el, Shemesh, and all the other deities of Ya'di. Bar-Rekeb states that the Assyrian king had given his father certain cities in the neighbouring state of Gurgum, and that Panammu had been afterwards murdered; the assassins were however punished by Tiglath-pileser, who restored Bar-Rekeb to his father's throne. In a third inscription Bar-Rekeb entitles himself "King of Sama'l, servant of Tiglath-pileser, lord of the four zones."

The cuneiform texts of Tiglath-pileser himself had already made us acquainted with Panammu as well as with the country of Sama'l or Samahla, over which he ruled. The date of the inscription of Bar-Rekeb is thus fixed with precision. And since Panammu I. is referred to in it as a former king, while the forms of the letters which occur in the inscription of Panammu I. are more archaic than those in the inscription of Panammu II., it becomes clear that the first of these inscriptions must be one of the oldest examples of Semitic epigraphy which we possess.

The language of the inscriptions has been a subject of discussion. It seems to be a mixture of Aramaic and Hebrew, the like of which has never been met with before. Whether we are to regard it as Hebraising Aramaic or Aramaising Hebrew is still uncertain; like Sachau, Müller, and Nöldeke, I myself incline towards the former belief. But in any case it shows that in Northern Syria not only was Aramaic spoken in the eighth and ninth centuries B.C., but Hebrew as well. That is to say there must have been a Hebrew-speaking population there; and if I am right in identifying the country of Ya'di with the name of the Yauda or Jews, who according to the Tel el-Amarna Tablets served in Northern Syria (see ACADEMY, July 1st, 1893, p. 16) this Hebrew-speaking population may have had affinities with the children of Israel. As will be seen from the sixth and last volume of the new series of the "Records of the Past," the cuneiform tablets of Kappadokia indicate that Hebrew as well as Aramaic was known at an early period in the neighbourhood of the Taurus. It is, therefore, significant that the phrase, "Tiglath-pileser, King of

Assyria," is written in the inscriptions precisely as it is in the Old Testament, the name of the Assyrian king being similarly misspelt (Tiglath instead of Tukulti) and "Asshur" being written *plene*. This is strong evidence that the phrase in the Second Book of Kings has been faithfully copied from a contemporary document.

The names of the Sinjirli kings are interesting. While Bar-Tsur and Bar-Rekeb are Semitic, those of Qaral and Panammu cannot be reduced into Semitic forms with any show of philological probability; and Profs. Sachau and Nöldeke are, doubtless, right in comparing the second of them with the Karian name of Panamyés. The names, in fact, reflect the archaeological evidence which indicates that Sinjirli had been conquered or recovered by a Semitic people from earlier Hittite rulers. It is, therefore, significant that, in the inscriptions, the word "Hittite" does not occur; it had been replaced by the Semitic Ya'di and Sama'l.

The names of the divinities mentioned in the inscriptions, which include that of Resheph, are especially interesting. To enter fully into the questions they raise would, however, be out of place here. But I must not omit to notice the evidence afforded by the Hadad-text of a belief in the future existence of the soul. A prayer is offered that "the soul of Panammu may be with" the god, and be united with him (see the translation of Prof. D. H. Müller in his important article on the inscriptions in the *Vienna Oriental Journal*, VII. 1, 2). It is difficult to think that, while the natives of Sinjirli thus believed in a future life, their Jewish kinsfolk had to wait for the Babylonian Exile before they could learn the doctrine.

A. H. SAYCE.

#### THE INTERNATIONAL CONGRESS OF ANTHROPOLOGY AT CHICAGO.

WE quote the following from *Science*, of New York:—

"The International Congress of Anthropology met at Chicago on Monday, August 28, and held daily morning and evening sessions during the entire week, closing on Saturday, September 2. All the meetings were well attended; and there was more than a full supply of excellent papers on various branches of anthropological science, which frequently elicited animated discussion.

"The session on Monday was opened by the address of the president of the congress, Dr. Daniel G. Brinton, whose subject was 'The Nation as an Element in Anthropology.' It was intended to show the physical, mental, and social changes which take place when man passes from a consanguine or tribal condition of government to that which is national. This transition exerts a profound influence on the physical man, through new laws of marriage and relationship, and on religion, ethics, jurisprudence, and art, through the extension of the intellectual horizon. The goal of such changes, the speaker predicted, will not be reached in nationalism, but in internationalism, and in the supremacy of the individual, as the only proper aim of government. The remainder of the day was taken up with the exhibition of trepanned skulls from ancient Peru, by Señor M. A. Muniz, and explanations of the anthropological laboratories of the Department of Ethnology at the Columbian Exposition, by Drs. Franz Boas, Joseph Jastrow, H. H. Donaldson, and G. M. West. The latter offered a paper of great merit on the anthropometry of North American school children; and Dr. Boas one on the physical anthropology of North

America, the result of very extended measurements.

"Tuesday was devoted to archaeology, principally American. Mr. H. C. Mercer, however, exhibited an artificially flaked stone from the San Isidro gravels, near Madrid, Spain, exhumed by himself, and explained its probable palaeolithic character. Prof. G. H. Perkins read a *résumé* of archaeological investigations in the Champlain Valley; and Prof. Otis T. Mason described in a most interesting manner the mechanical resources invented and developed by the aboriginal toilers of the American continent. The anthropological work at the University of Michigan was sketched by Mr. Harlan J. Smith; Señor Emilio Montes entered a plea for the great antiquity of the civilisation of Peru; and Dr. Carl Lumholtz, just back from his explorations among the cave-dwellers in the Sierra Madre of Chihuahua, described their condition, and exhibited specimens of their industries. The paper which attracted most attention, however, was that of Mrs. Zelia Nuttall on the Mexican calendar system, in which she presented a highly ingenious theory for the solution of this obscure and famous problem, supporting it with lengthy computations and the opinion of competent astronomers. The afternoon was spent in discussing the collection of games in the anthropological building by Dr. Stewart Culin, Capt. J. G. Bourke, and Mr. Frank Cushing.

"The session on Wednesday was devoted to ethnology. It was opened with a paper by the president, Dr. Daniel G. Brinton, on the alleged evidences of ancient contact between America and other continents, in which he categorically denied that any language, art, religion, myth, institution, symbol, or physical peculiarity of the American aborigines could be traced to a foreign source. Miss Alice C. Fletcher and Prof. J. C. Fillmore presented a joint study of native songs and music of great interest. Mr. Walter Hough exhibited and described bark-cloth from various primitive tribes; Mr. G. A. Dorsey related a peculiar observance among the Quichua Indians of Peru; Mrs. French-Sheldon spoke of some curious customs noticed by her among the natives of East Africa; and the Rev. S. D. Peet presented a memoir on secret societies among the wild tribes. The afternoon was spent in discussing the anthropological collections in the U. S. Government Building, Prof. O. T. Mason referring to an industrial exhibit based on linguistic stocks; Mr. W. H. Holmes offering a critical study of the development of flaked-stone implements; Mr. Frank Cushing giving the particulars of a curious Zuni dramatic ceremonial; and Dr. Cyrus Adler reviewing museum collections made to illustrate religious history and ceremonies.

"Thursday morning was assigned to folk-lore. Papers were presented by Mr. W. W. Newell on ritual regarded as a dramatisation of myth; by Dr. Franz Boas on the ritual of the Kwakiutl Indians; by Mr. J. Walter Fewkes on Tusayan ceremonial dramatisation; and by Mr. George Kunz on the folk-lore of precious stones. The afternoon was devoted to the collections of American archaeology in the anthropological building under the care of Prof. F. W. Putnam, who delivered the opening address on the subject. He was followed by Mr. Frank Cushing on the cliff-dwellers; by Mrs. Zelia Nuttall on Mexican archaeology; by Mr. G. A. Dorsey on South American archaeology; and by Mr. E. Volk on cache-finds from ancient village sites in New Jersey.

"Religions was the subject taken up on Friday morning. Dr. Morris Jastrow, jun., began with an explanation of the method and scope of their historical study; Mrs. Sarah Y. Stevenson gave an interesting sketch of an ancient Egyptian rite illustrating a phase of primitive thought; Mrs. Matilda C. Stevenson contributed a chapter in Zuni mythology obtained by personal study on the spot; and Mr. F. Parry read a theory relating to certain elements of religious symbolism. The afternoon was given to discussion of various points in North American ethnology by Prof. O. T. Mason, and to the ethnology of Paraguay by Dr. Emil Hassler.

"The last day, Saturday, was set apart for linguistics, and for reading papers which had been crowded out on previous days. Dr. Daniel



G. Brinton gave a brief review of the present state of our knowledge of American languages, with especial reference to the parts of the continent in which it is deficient. These he chiefly found in Mexico and Central South America. Dr. Boas stated his classification of the languages of the North Pacific coast; Dr. C. Abel illustrated his theory of the affinities of the Egyptian and European languages; Mr. Richardson spoke on the Cameroons of South Africa; Mr. Wildman on the ethnology of the Malay peninsula; and Dr. Jahn on the ethnological collection in the German village at the Fair. The session and the week closed with a dinner in the Midway Plaisance given by the American to the foreign delegates, presided over by Prof. F. W. Putnam and Dr. D. G. Brinton.

"All of the papers mentioned above were read before the congress and discussed as far as time permitted. Besides these, a number were read by title from writers who could not be present. Among them were Mr. Horatio Hale, A. L. Lewis, Dr. A. F. Chamberlain, Dr. F. S. Krauss, M. Raoul de la Grasserie, Dr. F. Jacobsen, Señor C. De la Torre, and others.

"The number of foreign delegates included a fair proportion of those present, and in this respect the congress merited its title as 'international.' Among them may be mentioned Dr. Carl Peters, the Imperial German Commissioner for East Africa; Señor Manuel M. de Peralta, Minister from Costa Rica; Dr. Carl Abel, the well-known Egyptologist; Mr. C. Staniland Wake, of London; Dr. A. Ernst, of Venezuela, &c.

"It was decided to print at an early date the transactions of the congress. They will form a volume of 500 pages, price five dollars, subscriptions for which may be sent to Dr. Franz Boas, secretary, Department of Ethnology, Columbian Exposition, Chicago."

#### CORRESPONDENCE.

##### NEW ASOKA INSCRIPTIONS.

Edinburgh: Oct. 10, 1893.

It will interest all Sanskrit scholars to learn that a new inscribed pillar or *Lât* has been discovered in the Nepal Tarai; which, besides the seven well-known Asoka Edicts found on the other *Lâts*, is said to bear two new ones. It was found by Major Jaskaran Singh, a relative of the late Maharaja of Balrampur, who made an eye copy of the whole. Dr. Führer, the energetic superintendent of the Archaeological Survey in the North Western Provinces, will doubtless endeavour to secure impressions. He communicates a note on the discovery to the *Pioneer* of Sept. 15.

JAS. BURGESS.

#### THE MEANING OF "BUDECHAITI" IN "THE BATTLE OF ROSNAREE."

Dublin: Sept. 27, 1893.

The word is so written in *L.L.*, and, by printing it *bude-chaiti*, I made too free with an utter stranger which I was bound to treat diplomatically.

The passage is as follows:—

"The banquet was served to the nobles of Lochland until they were drunk and right-merry, . . . and they tarried there till the clear time of rising on the morrow. Now Conchobor rose early on the morrow and said (to Cú Chulaind), 'Give the rest of thy banquet to the nobles of Lochland, that they may be *budechaiti*.'"

This word I read: (1) *bude-chaiti* (thank-spent) "fully satisfied"; (2) in the Glossarial Index, "contented with eating"; (3) *budechaiti*, "thankful-pleasant."

Mr. Stokes, in his very kind and learned review of my book in the *ACADEMY* of July 22, translates *budechaiti*, "thankful (and) glad."

Mr. John MacNeill of Hazlebrook, Portmarnock, Co. Dublin (whom I believed to be a peerless Irish scribe, till I saw Father Strassmaier's MS. epitome of O'Donovan's Grammar), has, I think, seen the true nature and meaning of the

word. He translates "that they may be the more contented." According to him *budechaiti* is the second comparative form of *budech*, *buidech* gl. contentus. He classes it with *leriti* and *moti* (C. R. na Rig, pp. 4 and 22), *lugaide*, *mesaide*, *usaite* (Windisch's Dictionary), *lugaite*, *lugaide*, *erusaite*, *danaite*, *soccomlaite*, *calmaite*, *smartite*, *duthrachtaigite*, etc. (Atkinson's Glossary).

Mr. MacNeill sees two weak points in his view: first, that we have *ch* in *budechaiti*, instead of the regular *g* of *toisigiu*, *Z<sup>2</sup>*, 275, and *duthrachtaigite*; secondly, that we have *ai* in place of *i* or *iu* as in *leriti*, *toisigiu*. But, firstly, the *ch* is found nine times in *Z<sup>2</sup>*: *mindechu*, *tairismechu*, *tóisechu*, and *toisigiu*, etc., as well as *toisechem*, *tóisegem*, *dilgedchem*; secondly, *Z<sup>2</sup>* has six comparatives in *a*, which he calls anomalous, and Ascoli regards *letha*, gl. latiore, as "una vera gemma per la serie degli antichissimi comparativi." (Note *Irlandesi*, p. 43.) Besides, the *a* for *u* is well established in Middle-Irish, *córu*, *córa*, etc., as is seen also in the words already quoted from Windisch's and Atkinson's Dictionaries.

E. HOGAN.

#### SCIENCE NOTES.

THE Cambridge University Press are about to publish a series of "Natural Science Manuals," which will cover a wide field, some of the books being adapted for beginners, whilst others deal with special topics and will be useful only to more advanced students. The series is to be divided into two sections, biological and physical. The former, under the general editorship of Mr. Arthur E. Shipley, will include *Invertebrate Palaeontology*, by Mr. H. Woods, demonstrator of palaeobotany at Cambridge; *The Practical Physiology of Plants*, by Mr. Francis Darwin and Mr. E. Hamilton Acton; *Physical Anthropology*, by Prof. Alexander Macalister; *The Vertebrate Skeleton*, by Mr. S. H. Reynolds; *Fossil Plants*, by Mr. A. C. Seward, lecturer in botany; and *An Introduction to the Study of Botany*, by Mr. Francis Darwin. The volumes of the physical series already arranged for include three by Mr. R. T. Glazebrook, assistant director of the Cavendish Laboratory, on *Light and Heat*, *Electricity and Magnetism*, and *Mechanics and Hydrostatics*.

A NEW and enlarged edition of *The Family Physician*, a manual of domestic medicine by physicians and surgeons of the principal London hospitals, will be issued immediately by Messrs. Cassell & Co. in serial form, part 1 being ready on October 25. The work has been reset in bold type, fresh illustrations have been added, many of the articles have been rewritten, and all brought down to the latest date.

MR. LEONARD J. SPENCER, of Sidney Sussex College, Cambridge, has been appointed to a post in the mineralogical department of the Natural History Museum, Cromwell-road.

#### PHILOLOGY NOTES.

WE quote the following from the *Times*:—

"A collection of Egyptian papyri, recently purchased by subscription for the Geneva Public Library, is being examined by M. Jules Nicole. He has discovered fragments of the *Iliad* and the *Odyssey*, the former comprising portions of Books XI. and XII. presenting great variations from the received text. There is also a passage of Euripides' *Orestes*, a thousand years older than any MS. hitherto known. M. Nicole has likewise found a didactic elegy on the stars, an idyll on Jupiter and Leda, and historical and scientific compositions. In Christian literature there are liturgical passages, portions of the Bible with or

without commentary, and later documents on Eastern Church History. There is also a letter from a bishop or superior of a monastery to the postal authorities, which asks for horses to be provided for three months for the use of the monks in travelling, 'for they are Orthodox.'"

THE latest (No. 49) of the "Bibliographical Contributions," published from the Library of Harvard University, is a bibliography of Persius, compiled by Mr. Morris H. Morgan, assistant professor of Greek and Latin. It consists of about thirty pages, divided into three parts. The first is a list of printed editions, in chronological order, beginning with half-a-dozen undated editions (all of which, we observe, are in the Spencer Library), and ending with Bücheler's edition of Jahn and the latest revision of Conington. The total number of titles recorded is 328, of which the compiler possesses 65 in his own collection. Then follows a list of translations, arranged alphabetically according to countries and writers. Of English translations (including reprints) there seem to be 30; of French, 48; of German, 36; while Russian, Polish, and Hungarian are also represented, but not Greek. Thirdly, there is a list of writings about Persius, arranged alphabetically by authors. This is composed mainly of German programmes, and articles in German philological reviews. England is represented only by a few references to the *Classical Review* and the *Journal of Philology*. This last list is specially intended to assist the work of classical seminaries, and most of the works mentioned are to be found in the Library of Harvard.

*Corrigendum*.—In Prof. Kuno Meyer's letter in the *ACADEMY* of October 7, p. 299, col. 1, for "Celtairdi Ch[il] Diarma ta," read "Celtair di[ci]hil Diarmata"—i.e., Dermot's Garment of Protection, the title of a hymn, in which the protection of a great number of saints is invoked. Cf. LBr. p. 262b, 5:

"Celtair Diarmata dom d[ic]it[en] (diten Jcs.)."

#### FINE ART.

##### THE SOUTH KENSINGTON MUSEUM.

SOME few years ago, the Museum, not altogether spontaneously, but with manifest gain to students and the public, was induced to correct a number of glaring inaccuracies in the description and classification of examples of Italian sculpture, both originals and copies, forming part of its vast collections. Now, again, a good many errors have crept in, which it appears the more useful to point out, since the series of originals, casts, and painted reproductions grows from day to day, and the works brought together—as a rule with good taste and soundness of judgment—should, with proper care, afford the stay-at-home student and amateur unsurpassed opportunities of studying Italian art from its birth to its maturity.

Where so much has already been done, it seems a pity that there should apparently be such a disinclination on the part of the authorities to take note of the developments of modern criticism on the one hand, and of the actual whereabouts of the examples, reproductions of which are displayed in the great halls of the Museum, on the other.

It is not easy to understand on what grounds those responsible in the matter have persisted during the last three years in putting forward as "by Lorenzo di Mariano (Il Marrina), about 1500," the famous holy-water basin of the Siena Duomo, executed with its fellow in 1462-3, by a considerably earlier and much more characteristic Sienese sculptor, Antonio Federighi—the one of Quercia's successors who approached him most nearly. A genuine work of Il Marrina is the "*Pietà*" here



shown, from the celebrated Tabernacle in the church of Fontegusta at Siena, bearing date 1517. More than half a century separates the two works, which have nothing save the style of the earlier Renaissance in common.

The bronze "Crucifixion" in low relief, from the Museo Nazionale of Florence, has manifestly nothing to do with Antonio Pollajuolo, to whom it is here ascribed; but, both technically and by the dramatic passion with which the subject is presented, proves its affiliation to the school of Donatello. By some it is given to Agostino di Duccio, by others to Bertoldo; by none any longer, save by the Museo Nazionale itself, to Pollajuolo.

The "Madonna and Child" (1890-37), here ascribed to Donatello, is now very generally recognised as a typical work of Desiderio da Settignano: it is an often repeated relief, the best original of which—in marble, enriched with some slight gilding—is in the picture gallery of Turin. The South Kensington Museum possesses another cast of the same subject (866-1891), taken from a painted terracotta of less than first-rate execution. Again, the "Madonna and Child with Angels" (1869, No. 7), the original of which belongs to the Emperor of Russia, has no claim whatever to be considered as a work of Donatello, to whom here it is still unhesitatingly ascribed. It shows far more affinity to the style in similar works of Antonio Rossellino. And yet again, the very inferior "Madonna and Child," from the Via delle Donne in Florence (1890-40), has even less right to be put down as "attributed to Donatello": its affinities are with the school of Verrocchio.

Two busts, of which reproductions are here, represent beyond all question the same person, and are, as to the head at any rate, practically identical. These are the *gesso* from the Earl of Wemyss's collection, formerly known as "Lucrezia Borgia," and now called "A Florentine Girl"; and the stone bust in the Berlin Museum described as "A Young Princess of Urbino," and attributed, with something approaching certainty, to Desiderio da Settignano. To place these two portraits almost side by side, while retaining the divergent descriptions, is a manifest absurdity. Let the one or the other be chosen, and the relation of the two pieces to each other be pointed out.

The "Angel holding a Candlestick," from the *Arca de San Domenico*, in the church of that saint at Bologna, is no longer attributed, as is here still asserted, to the youth of Michelangelo, but to its rightful author, Niccolò dell'Arca—the sculptor of the greater portion of the shrine. It is the other angel, the one which balances it on the opposite side of the shrine, and is of more massive style and bolder execution, that has for a long time past—not, however, without some dissentient voices—been ascribed to Michelangelo.

The beautiful Tabernacle from the desecrated conventual church of Sta. Chiara is ascribed to Desiderio da Settignano—and no doubt correctly—on the strength of its striking resemblance to the more elaborate work in the right transept of S. Lorenzo at Florence. But why is the date given as "about 1480," when elsewhere in the galleries the date of this sculptor's death is correctly stated as 1464? The great "St. George," of Donatello, is no longer to be found "on the exterior of Or' Sannicchiele, Florence"; it now occupies a post of honour in the Donatello gallery of the Bargello, where it has been joined by the master's *Marzocco* from the Palazzo Vecchio. Copies in bronze now fill up the places formerly occupied by these typical works of the mighty Florentine. The two beautiful singing-galleries, executed by Donatello and Luca della Robbia respectively for the Duomo of Florence, are now no longer shown in the Museo Nazionale, but in the new

museum of Sta. Maria del Fiore, specially arranged to receive them, and containing also, among other treasures, the great silver altar-front from S. Giovanni, with *repoussé* reliefs by Pollajuolo and Verrocchio.

It is incorrect to state, as the authorities persist in doing, that the bronze, "St. John the Baptist" of Donatello was "formerly in the Duomo of Siena." Not only was it formerly there, but it still remains the crowning ornament of the chapel of the saint, for which it was executed in 1457.

Much might be said, too, on the subject of the attributions maintained with regard to various originals forming part of the Museum collection. But here the question of individual appreciation comes in; and it may fairly be argued that the authorities are entitled to their own opinion, in all cases where ascriptions have not absolutely been proved to be erroneous.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

It is announced that Sir George Reid has resigned the presidency of the Royal Scottish Academy, to which he was elected, little more than two years ago, on the death of Sir W. Fettes Douglas.

THERE will be opened next week, at the Japanese Gallery in New Bond-street, a second series of drawings by the Japanese artist, Watanebe Seitei, consisting of landscapes, birds, fish, and flowers.

MESSRS. W. GRIGGS & SONS propose to issue a selection of views, reproduced in photocolotype, from the large collection of negatives in the India Office, illustrative of ancient buildings, sculptures, &c., from all parts of India. These photographs form the most valuable illustrations of the art history, architecture, and mythology of India, and will be of the highest importance for university and art libraries, oriental institutes, &c. The selection of the examples has been entrusted to Dr. James Burgess, formerly director-general of the Archaeological Survey of India. Three portfolios of 150 plates each will be issued at intervals of twelve months, if not less than 25 sets are subscribed for at once, at a cost of £10 for each portfolio.

THE first general meeting of the Hellenic Society for the session 1893-4, will be held at 22, Albemarle-street on Monday next, October 16, at 5 p.m. The papers to be read are: "Some Archaic Bronzes found on the Athenian Acropolis," by Mr. A. G. Bather; and "Some Points in the Cult of Asclepius," by Mr. E. F. Benson.

THE publication of the book on *Greek Vase Paintings*, by Miss Harrison and Mr. D. S. McCall, already announced, has been postponed till later in the season, owing to the great difficulty that has been experienced in collecting the materials for so exhaustive a work.

WE regret to have to record the death of Mr. Ford Madox Brown, which took place, rather suddenly, on October 6, in the seventy-third year of his age. Though practically unknown to the visitors of West-end exhibitions, the name of this veteran historical painter will find its due place in any future history of Victorian art. He was one of those whose genius was stimulated by the competition for the cartoons at Westminster Hall. Somewhat later, his enthusiasm for art, his technical experience, and the nobility of his character exercised a predominant influence upon those who formed the Pre-Raphaelite movement, though he was never one of the Brotherhood, nor was his practice akin to theirs. Great part of his later life was passed

at Manchester, where he decorated the town hall with a series of twelve magnificent frescoes, of which the last was finished this very year. His finest canvas, entitled "Work," was also purchased for the public art gallery of that city; and it was at the Manchester Exhibition of 1887 that the most representative collection of his pictures was brought together. Though deeply affected by the loss of his only son—now several years ago—he has continued to the last to exhibit an heroic example of fidelity to the artistic and ethical ideals of his youth. Grand as his work was, to those who were privileged to know him, the man himself appeared yet grander, embodying the mediæval combination of craftsman, teacher, and citizen.

#### MUSIC.

##### TWO BOOKS ON WAGNER.

*Wagner and his Works.* By H. T. Finck. In 2 vols. (Grevel.)

*L'Art de Richard Wagner.* L'Œuvre Poétique. Par Alfred Ernst. (Paris: Plon.)

OF books about Wagner there is no end. But the art theories which he promulgated are of such immense importance, and his art work, in which—as in that of Beethoven—one can trace the steady growth of genius, are of such intense interest, that thought and the expression of thought is necessarily provoked.

Mr. Finck, referring to the many short Wagner biographies before the public, is of opinion that his life requires "a thousand pages for adequate treatment." The phrase is somewhat indefinite, but probably we may consider Mr. Finck's two volumes of over 1000 pages as representing his idea of adequate size. For our part we think his book somewhat long, not because of its thousand pages, but because all the matter might have been compressed within smaller space. Many adjectives—such as "thrilling," of which our author is particularly fond—might have been left out to advantage. Admirers of Wagner, as a rule, make lavish use of adjectives and adverbs; but readers who sympathise with the sentiments expressed do not need them, while to the scoffing enemy they form offensive padding. Mr. Finck also devotes too much space to Wagner's critics. "Have we not a right," he says in his preface, "to a little fun at their expense?" We would not rob Mr. Finck of any fun; but his quotations weary, because some are the words of men of little note, and because they teach nothing new. The opposition of critics to new manifestations of genius is an old complaint. The critical mind has to set up standards with which the new is compared; the creative mind has only to receive. Hence Liszt and Spohr felt the power of the new message, while it was still opposed by the chief professional critics of the day. "No man can serve two masters"; and the stronger the attachment of some of the most learned critics to those whom perhaps they have been taught to revere from childhood, the harder it is for them to understand the new comer; for them the matured genius of the old masters shines with greater splendour than that of the undeveloped, or only partially developed, master. Up to a certain point, indeed, opposition is a test of sincerity. If one might venture to compare small things with great, the opposition of critics to what is new, and the lack of sympathy and comprehension shown by men of genius towards their most illustrious contemporaries, proceeds from a very similar cause: the critics are prejudiced in favour of the old, the men of genius in favour of themselves. "Disdain and hate of genius," "ignorance," "vanity" are terms which should not be hurled at critics indiscriminately.



But Mr. Finck's book, though not perfect, contains an enormous quantity of interesting material—descriptions of Wagner's music-dramas and writings, comments, criticisms, quotations from letters, biography, &c. There is something of everything, and a careful reader of these volumes will learn much about Wagner, the man and the artist.

Wagner's opinions of other composers are given at some length, and they are certainly most instructive. His silence concerning Verdi is remarkable. His remark that Bach only works for himself, "only occasionally does it seem as if he were playing something for his wife," is as neat as it is true. The verbal comments on Schubert must not be taken too seriously; we doubt whether Wagner would have deliberately put them into print. Mr. Finck gives some of the plums from "Judaism in Music." Here is one: "Meyerbeer is a composer whose function was not so much to corrupt popular taste, as to take advantage of a taste already corrupted for his benefit."

M. Alfred Ernst has written a volume of over five hundred pages on the poetry of Wagner, and proposes to do as much for the music; but the two are so intimately connected in the works of the Baireuth master, that discussion on the one necessitates occasional mention of the other. Our author, however, has made as good a division as was possible. M. Ernst is a great admirer of Wagner, and has made a deep study of his works. With his admiration we are in full sympathy; but we cannot help feeling that here and there he has minimised defects and magnified excellences, and thus, to some extent, weakened his thoughtful utterances and critical comments.

For instance, he is right in declaring the soul to be the principle of dramatic action, but scarcely so in stating that exterior events—the outward manifestations of inward feeling—are only of indirect value. Again he says: "La réduction des moyens extérieurs à leur minimum est généralement une marque de supériorité dramatique." And thus the psychological action of "Tristan" is praised without stint. This music-drama is one of the wonders of art, but scarcely a model: it errs on the side of subjectivity. The very fault of the drama gives to it its earnestness, its intensity; but the inward conflict is out of proportion to the outward action. So, again, M. Ernst tries to protect with his shield a weak spot in the "Nibelungen," though not very successfully. The importance of Wotan in the scheme of the trilogy, on which M. Ernst lays great stress, may be fully conceded; but yet friends and foes of Wagner cannot help at times feeling in sympathy with Mime, who, when honoured with a visit from the loquacious god, exclaims (in an aside):

"How shall I be rid of this rogue."

Our author, referring to the scenes between Wotan and Fricka and Wotan and Brünnhilde in the second act of the "Walkyrie," declares that they are "belles, profondes, nécessaires à l'économie dramatique et à la signification du Ring." Even admitting their necessity—which in the case of the former seems open to question—surely an impartial critic would complain of their length. But M. Ernst is length-blind. Masterpieces, he tells us, "ne sont jamais longs, au moins pour les âmes capables de les comprendre." But an impartial critic should acknowledge "longeurs," even though he be disposed to qualify them as "heavenly." It is puerile, says M. Ernst, to reproach Wagner for what is admitted in the oratorios of Bach and the last works of Beethoven. To discuss Bach's oratorios here is impossible; but this much may be said, that the comparison between Bach's oratorios and Wagner's music-dramas is altogether unsuit-

able, while Beethoven's lengths, as compared with Wagner's, are insignificant.

We have laid emphasis on what we consider the weak points of the book, because M. Ernst has a powerful pen and a good cause, and a little healthy criticism can only add strength to both. As a rule, genius has faults as well as merits, and both are great; the former show off the latter, as sinners show off saints.

Our author remarks on the marked contrast between ordinary libretti and Wagner's opera poems. There were, it is true, honourable exceptions, but some sentimental love tale formed the basis of the Italian operas of that day; while Wagner, though by no means excluding the powerful element of love, attempted the solution of deep problems of life, of salvation for man—"salut réel pour le chrétien, symbolique pour l'homme qui ne croit pas," as M. Ernst forcibly puts it. He devotes a special chapter to the religious character of Wagner's art, and points out that the Christian solution of life is more or less ("Tristan" proves somewhat of a stumbling-block) clearly indicated in all his works—most clearly in "Parsifal." Indian philosophy attracted him, the pessimism of Schopenhauer fascinated him for a time, but Wagner was essentially, says M. Ernst, Christian at heart. And our author, who considers the Christian solution of life "la seule claire, la seule complète, logique jusque dans le mystère, merveilleusement adaptée à notre nature," quotes from a "Souvenir" by Villiers de l'Isle-d'Adam, published in the *Revue Wagnérienne* of 1887, words which seem to show that Wagner did not put on the Christian cloak merely for æsthetic purposes, but that he was a sincere follower of the Great Teacher.

M. Ernst, in his "Transformation et Création" chapters describes at some length the sources whence Wagner drew the subject-matter for his dramas, and in many instances, shows how he copied actual words and sentences. At first blush, it seems as if this indebtedness detracted from Wagner's originality; but careful examination will show that what he borrowed was returned with full interest: he gave back much more than he received. In his younger days Heine's "Der Salon" fell, by chance, into his hands; and in that volume there was, as it were, a panoramic view of his future artistic career. It contained the story of the Flying Dutchman, of Venus and Tannhäuser, and legends of Norns and Walkyries.

The second part of the volume is particularly interesting. M. Ernst here discusses the various personages of Wagner's music dramas, and

groups them, at times, in a very striking manner. For instance, chapter v. is headed:—

"Erik.—Wolfram.—Marke.—Hans Sachs."

Erik, the faithful lover, was abandoned by Senta: this was the first and imperfect sketch "d'un grand type humain." Wolfram loved Elsa, and in vain; but his noble nature enabled him to sacrifice his own feelings on the altar of friendship. Sorrow and disappointment gave birth to generous instincts in King Marke; while noble-hearted Sachs renounces his dream of happiness with Eva, and opens to Walther "Parnass und Paradies." These thoughts M. Ernst expands in an eloquent manner.

Again, Parsifal is compared with other Wagnerian heroes. Tannhäuser, passing from one extreme to another, obtained supernatural pardon at the hour of death; Lohengrin discovered the union of celestial and human love to be impossible; and, after mention of Tristan, Siegfried, and Sachs, Parsifal is named as having found peace in this world by renunciation, simplicity, and purity of heart. "Great is the prestige of desire, but greater is the power of renunciation" were the words with which Wagner originally ended the poem of Parsifal.

J. S. SHEDLOCK.

#### CORRESPONDENCE.

##### THE THEORY OF MUSICAL EXPRESSION.

Bexhill-on-Sea: Oct. 11, 1893.

In the ACADEMY of September 30, a correspondent charges Dr. Hugo Riemann with claiming the credit to himself for formulating, under the name of "Agogics," a theory of musical expression which had been already expounded by M. de Lussy.

A brief account, by Prof. Ordenstein, of Dr. Riemann's work, with a bibliography, will be found appended to his *Katechismus der Phrasierung*. From this it would appear that Dr. Riemann had begun to write as early as 1873; that M. de Lussy was much indebted to him for his *Traité de la Notation Musicale* (Prof. Ordenstein calls it a plagiarism simply), and, in sending him his *Traité de l'Expression*, acknowledged his obligations to Dr. Riemann.

It is clear, therefore, that Dr. Riemann's *Dynamik und Agogik* must not be taken apart, but as a development of the general theory he had begun to expound in 1873. M. de Lussy's merits will presumably be discussed by him in a future Part of the Dictionary.

J. W. MUIR.

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